

IN THE DELTA SALOON: CONVERSATIONS WITH RESIDENTS OF VIRGINIA CITY, NEVADA

RECORDED IN 1949 AND 1950 BY DUNCAN EMRICH

Principal Speakers: Approximately thirty-one Virginia City residents

Interviewed: 1949-1950

Published: 1991

Interviewer: Duncan Emrich

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Description

In the autumn of 1989, the University of Nevada Oral History Program was informed that the American Folklife Center, a department of the Library of Congress, held in its collection numerous audio tapes made in Virginia City in 1949 and 1950. The tapes had never been transcribed, and there was no description of what they contained, but the list of people whose voices were recorded on them included a number of names that are prominent in the twentieth-century history of Virginia City and the Comstock. The recordings (approximately twenty hours in total) were made by Duncan Emrich, a noted folklore scholar who was chief of the Folklore Section of the Library of Congress from 1946 through 1955. An arrangement was made with the American Folklife Center that it would provide the Oral History Program with copies of Emrich's Virginia City tapes in return for a copy of the transcripts made.

Emrich did most of the recording in the cheerfully raucous surroundings of the Delta Saloon. The participants gathered at the Delta for drink, games, and conversation, and Emrich recorded them as they regaled each other with stories and song.

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Transcribed in 1990 and 1991
by the University of Nevada Oral History Program
from tapes in the collection of the
American Folklife Center, Library of Congress, Washington, D.C.

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PREFACE TO THE DIGITAL EDITION

Established in 1964, the University of Nevada Oral History Program (UNOHP) explores the remembered past through rigorous oral history interviewing, creating a record for present and future researchers. The program's collection of primary source oral histories is an important body of information about significant events, people, places, and activities in twentieth and twenty-first century Nevada and the West.

The UNOHP wishes to make the information in its oral histories accessible to a broad range of patrons. To achieve this goal, its transcripts must speak with an intelligible voice. However, no type font contains symbols for physical gestures and vocal modulations which are integral parts of verbal communication. When human speech is represented in print, stripped of these signals, the result can be a morass of seemingly tangled syntax and incomplete sentences—totally verbatim transcripts sometimes verge on incoherence. Therefore, this transcript has been lightly edited.

While taking great pains not to alter meaning in any way, the editor may have removed false starts, redundancies, and the “uhs,” “ahs,” and other noises with which speech is often liberally sprinkled; compressed some passages which, in unaltered form, misrepresent the chronicler's meaning; and relocated some material to place information in its intended context. Laughter is represented with [laughter] at the end of a sentence in which it occurs, and ellipses are used to indicate that a statement has been interrupted or is incomplete...or that there is a pause for dramatic effect.

As with all of our oral histories, while we can vouch for the authenticity of the interviews in the UNOHP collection, we advise readers to keep in mind that these are remembered pasts, and we do not claim that the recollections are entirely free of error. We can state, however, that the transcripts accurately reflect the oral history recordings on which they were based. Accordingly, each transcript should be approached with the

same prudence that the intelligent reader exercises when consulting government records, newspaper accounts, diaries, and other sources of historical information. All statements made here constitute the remembrance or opinions of the individuals who were interviewed, and not the opinions of the UNOHP.

In order to standardize the design of all UNOHP transcripts for the online database, most have been reformatted, a process that was completed in 2012. This document may therefore differ in appearance and pagination from earlier printed versions. Rather than compile entirely new indexes for each volume, the UNOHP has made each transcript fully searchable electronically. If a previous version of this volume existed, its original index has been appended to this document for reference only. A link to the entire catalog can be found online at <http://oralhistory.unr.edu/>.

For more information on the UNOHP or any of its publications, please contact the University of Nevada Oral History Program at Mail Stop 0324, University of Nevada, Reno, NV, 89557-0324 or by calling 775/784-6932.

Alicia Barber
Director, UNOHP
July 2012

INTRODUCTION

In the autumn of 1989, Andria Daley, a free-lance writer and journalist living in Virginia City, called with a request. She had learned that the American Folklife Center, a department of the Library of Congress, held in its collection some audio tapes made in Virginia City in 1949 and 1950. The tapes had never been transcribed, and there was no description of what they contained, but the list of people whose voices were recorded on them included a number of names that are prominent in the twentieth-century history of Virginia City and the Comstock. Ms. Daley asked if I had any interest in acquiring copies for the University of Nevada Oral History Program, so that the material would be accessible to all Nevadans. I did, but I wanted to know more about them first.

The staff of the American Folklife Center was unable to provide additional information about the tapes' contents, but I learned that the recordings (approximately twenty hours in total) had been made by Duncan Emrich, a noted folklore scholar who was chief of the Folklore Section of the Library

of Congress from 1946 through 1955. To me, this suggested that the tapes could be valuable documentation of the folk history and lore of the Comstock Ca mining district so important in the development of Nevada that the real and imagined experiences of those who once lived there continue to have a defining influence on the state's identity, long after the population and economy of the district have dwindled to relative insignificance. With the assistance of Senator Harry Reid, I was able to work out an arrangement with the Center: it would provide the Oral History Program with copies of Emrich's Virginia City tapes in return for a copy of the transcript that we would make of them.

Transcription of the tapes proved to be difficult. The Oral History Program staff had to work from cassette copies of technically poor masters recorded on early Eicor equipment, but the technical quality was less of a problem than the ambient sound of the interview environment: Emrich had done most of his recording in the cheerfully raucous surroundings of the Delta Saloon. The

voices of the principals compete with sounds of card-playing, music, laughter, and the sort of uninhibited merriment that accomplished social drinkers can generate when they all know and like one another. Consequently, there are gaps in the transcript, and there are sections that are of questionable accuracy, particularly as regards the identification of individual speakers.

Given the period of the recordings, their generally poor technical quality could have been predicted. Another obstacle to accurate transcription was that these are not really interviews in the generally accepted sense of that term, and the transcriber is often unsure about who is speaking and what is being said. Emrich's role is less that of an interviewer than a prompter and facilitator. The participants gather at the Delta for drink, games, and conversation, and Emrich records them enjoying one another's company and occasionally regaling each other with stories or song. Clearly, the tapes contain material of enduring value to understanding the lore of the Comstock; equally clearly, some of what Emrich recorded was trivial and inconsequential at the time, and its importance has not been enhanced by the passing of years.

Perhaps as interesting as the recordings themselves is the man who made them. One can only speculate about what attracted him to Virginia City, and his purpose in making the tapes; but it is certain that Duncan Black MacDonald Emrich lived an extraordinary life. Born in Turkey in 1908 to American missionary parents, he prepped at Phillips Academy, received a B.A. in English from Brown (1932), an M.A. from Columbia (1933), a Doctor en Letras from the University of Madrid (1934), and a Ph.D. in Comparative Literature from Harvard (1937). In 1937 he accepted a position at Columbia University as

an instructor of English, and in 1940 moved to the University of Denver as an assistant professor. Enlisting in the U.S. Army in 1943, he rose to the rank of major and served as the official historian in the general staff's office of SHAEF.

Following his discharge, Emrich joined the Library of Congress, and in 1946 was named chief of the Folklore Section, a position he held for ten years. In 1956 he joined the Foreign Service, serving in Greece, India, Togo, and Washington, D.C., before leaving to take a position as professor of American Folklore at American University, which he retained until his death in 1977. He was the author or editor of a number of books and articles, many dealing with the folklore of the American West.

Apparently, Emrich first visited Virginia City in the summer of 1937, returning as often as his schedule permitted over the remainder of his life. He became friends with Lucius Beebe, Charles Clegg, Florence Edwards, Joe Farnsworth, and many others, and he spent so much time there that his entry in *Who's Who in America*, 1976, even included a Virginia City general delivery address. His education, sophistication, extensive traveling, and residence elsewhere notwithstanding, Duncan Emrich may have been as much of a local Comstock character as the people whose voices are represented in the following pages of transcription.

R. T. King
University of Nevada Oral History Program
Reno, 1991

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Production of *In the Delta Saloon* was made possible in part by an endowment established in the memory of Margaret Elizabeth Rousseau (1880-1900).

The Oral History Program is grateful to the following individuals and organizations for making possible the transcription of *In the Delta Saloon*: Senator Harry Reid and staff, for procuring the Duncan Emrich tapes from the Library of Congress; Alan Jabbour and staff of the American Folklife Center, Library of Congress, for their cooperation and assistance in making this project possible; and Carolyn Beaupré and John Zalac for their work on correcting the transcript and identifying speakers.

AFS RECORDING NUMBER 9,985**CHRONICLERS: ED "DEACON" BLAKE
AND OTHERS**

Tape Introducer: This is AFS recording number 9,985, original LWO number 1,559. This is reel number one of three.

Unidentified male speaker: [fuzzy, garbled speech and sound of a radio being adjusted to a station with a commercial about a recipe]...

Duncan Emrich: Just look at it. It's not a question of writing it at all. This is just pure conversational talk, and we're just yik-yakking around and saying whatever we want. So we were talking about this guy went up Mount Davidson in a barrel.

[?]: Yes.

Yes. Are you ready?

[?]: Sure. On June 17, 1891, Leo Hechinger, a German, carried a keg of beer from the International Hotel to the top of Mount Davidson, turned around, brought the keg down again from where he got it without taking it off his back during the trip.

What did the keg weigh?

[?]: The keg was supposed to weigh over a hundred pounds, and when they weighed it, it was 98. But a bystander had a ladle of hot metal, which he poured on the head of the keg and brought the weight up to 108 pounds. Hechinger had what they called a Bible back. He picked the keg up from either end, put it on his back immediately behind his neck and made a lead behind his neck and went up Taylor Street to the top of the pole...top of the pole...[laughter]

He couldn't really go to the top of the pole, they can't get here. That would be good.

[?]: ...took it up to the pole and back. It was all done on a wager. Many people followed him from the bottom to the top, and there was no question but what it was successfully done. It was understood that if he fell down he lost.

[?]: Yes.

The reason of that was people thinking that he knew he couldn't make it, why he would fall down on purpose.

[?]: Give himself a rest.

Yes.

[?]: You saw that?

[?]: Yes.

Did you see it, Deac?

Ed "Deacon" Blake: Yes, this was the time he started to come back. And that was sitting on his shoulders. You might give them the distance: 6,200 feet up to the 7,787 feet up Mount Davidson.

[?]: Is it that...I didn't know that?

Blake: Since Virginia is 6,200.

Yes.

Blake: And the top of Mount Davidson is 7,787C800 feet higher.

[?]: Yes.

[?]: Now Hechinger was a...he was...had a job taking care of those large arc lights that used to be on the streets in those days. It was his duty to go from place to place and put these slivers in, you know, that kept the arc working, he did all that work before he took the keg of beer up. He must have walked ten or fifteen miles that morning.

Blake: From all accounts, he packed the keg of beer from the _____ to go over old nicks bar at Sutro Heights.

Yes. Later he did.

Blake: Before that, then he knew he could do it.

[?]: Yes. Well, I talked to a fellow that bet on him, and the fellow never bet on anything

very strong. And he said that the Hechinger kid saw he and some other friends a few nights before that to show them that he could do it.

[?]: At Mount Davidson?

Blake: Yes.

[?]: A sure bet then.

[?]: You see, it was pretty hard to get a fellow to bet that he'd do it. All of the doctors in town said that he couldn't do it, that there wasn't a human being on earth could do it.

How old a man was he?

[?]: Oh, he must have been fifty easy.

Blake: He was fifty, forty or fifty; he had a wife and family there.

[?]: He had a wife and four kids.

[?]: Deac and I and some others went up there and raised the flag on the Fourth of July.

Blake: A bunch of the boys set it up before he come there.

[?]: That was enough. He carried a keg of beer in Golden, Colorado, from the Coors brewery up the top of the mountain and back; he did the same thing in Butte from a Butte brewery up to the top of a mountain. He went out to Lovelock afterward, and he was working on a little mine up on the hill. And they found some ore, so they scooped out a blacksmith shop.

Blake: ...skunked out for a _____. And Hechinger packed up each end of the foundation posts, and then he went down and got the anvil and brought it up, and then he brought up the bellows, and then he asked the boss if there was anything else he wanted

brought up. Now that's the god dam honest truth; I read that in the paper. [laughter]

I can see you're from a country full of characters.

[?]: Yes. The only trouble about him, he was kind of mean to his family, and the cops used to be up there once in a while. I often wondered where he's been. He must be dead now.

But, you know, going up that mountain, after you get up there quite a ways, when you get...well, not to the point...it shaley...it's shaley. And we kids would go up there and lots of times we would, you know, make a step to get up on a piece of rock or something and we would slip. But you might slip a couple of feet before you get your footing, well that was all against him, we could barely make it up to the top _____ without having some _____.

[?]: I don't think there's a guy ever went up to the top that didn't slip, I don't care who he was, at one time or another. But not him.

Blake [?]: He didn't stop and rest and catch his breath.

[?]: He picked it up like that and he put it right up there, right up in back of his neck. I can see him right now.

What did they call it a Bible back for?

[?]: I don't know, because the back comes around like that like a back of a Bible, you know, this part of your book.

Yes.

[?]: It must be that way, a fellow with a Bible back.

You have a copy of that poem with all the nicknames of the old-timers.

[?]: Yes.

Did you know that?

[?]: I know I had it before.

You did?

[?]: Yes.

Have you got a copy here?

[?]: Yes. Do you want it?

No, but I'll tell you, I have been curious about some of them.

[?]: Why don't I get one. I get out in the shed _____.

[?]: I think they're coming around through it...

[tape off and on again]

[?]: The Pinchar Brothers, they used to haul wood and lumber and anything from one town to the other up there. They were great fare-pretty good fellows. One time one of them got hurt down in Dayton, and the word come up. So his brother went to the telegraph office and he sent a telegram to Dayton, and he said, "I heard my brother got kicked and killed and badly hurt. Please let me know how he's coming along [?]" [laughter] Kicked and killed.

Harry Flabush was a glazier, a pretty good old fellow, fixed windows. Pop/Bob Zuwalski, he had a little horse and cart and he carried ladies goods around and sell them to houses. Neuberger was a little Jew and he had a store there on the main street; he wasn't much bigger than a four-bit piece. Pickup was a peculiar old duck; Pickup and his white dog. If you wanted a piece of string to tie up something, you could go down to his house and ask him for it, and he'd want to know what you were going to tie up. And he had nails on the wall, and he'd give you string heavy enough to tie that bundle. And you know

where he got his nickname Pickup? He used to go around town and pick up anything he saw, and in those days they used to give you a limes in your drinks, you know, instead of lemons, and if the limes got a little bad the saloons threw them out. You know, if they weren't very bad, Pickup would bring them home. And on many occasions I've gone down to Pickup and got a lime they _____ that Pickup picked up. [laughter]

He was a peculiar fellow. He had a cabin; the whole inside wasn't over ten by twelve, and he had so much stuff in there, and he sat by the side of his door. But when you went in and talked to him you couldn't see his bed. I never did see his bed, and I was in his house pretty near every day.

And just a single-room cabin?

[?]: Single room cabin, and I never could see that bed. And he had a pole about twenty feet high right outside of his house, and he had the American flag on that pole day and night, as long as he was in there. Nobody ever knew his name. Fred and Pickup is all we ever knew. Deac, sit down. You're getting tired there standing.

[?]: Old Geromio, you know, the pride in the ocean blue, he was a card if ever there was one.

How did he get his name?

[?]: He was an old sailor. He says that one time when _____ the whale swallowed him, and finally the _____ and they wiggled it out, and his belly come up and they opened the whale and when he come out he says that he had a noble turd as long as your noble arm.[?] [laughter]

How did Crooked Nose get his name, just from the crooked nose?

[?]: Yes.

Well, tell that story about Crooked Nose again on the Comstock.

[?]: About Crooked Nose Pete?

Yes, that's Comstock story?

Blake [?]: Yes.

[?]: Well, Crooked Nose Pete lived in a little brick cabin down by the C & C mine that's presently owned by John Bowie. In the old days a small, heavy shoe was used by the miners, and they were thrown away by the waste dumps. It was nothing unusual to see hundreds of these shoes at the foot of the dump. Many of the old-timers used them for firewood. Crooked Nose Pete had a room full of them. One morning he was found dead, and when the body was taken out four or five of the gang was standing there. And one, a fellow named Otten, we used to call him Digger Otten, somebody saw the shoes and said, "Look at all the shoes the old son of a bitch had." Digger Otten got mad right away; he said that was wrong. You shouldn't talk about him like that. "He said just think about that, Joe." He says, "Call him a poor old bastard and a son of a bitch." [laughter]

That's funny. That's the mining camps of the West.

[?]: You see, it talks about him being in the way of him until he found his knife and cut himself free, and that's along the lines of the story I was just telling you. Charlie Cahill and Pat Cahill were two little Irishmen; neither one of them was over five foot tall. They were very illiterate and had a little ranch down the lower end of town, not far from the foot of the Combination dump. One time Charlie and Pat were having and argument how many days there were in a month. Charlie said there were thirty-one; his brother said there were thirty. Finally a young fellow in town, Henry Christian, was

there and they left it to Henry. Henry didn't care to take sides, so he thought it out and he says, well, "Boys, you're both wrong. There's thirty-two days in a month."

And both of them says, "By golly, Henry, I think you're right. [laughter]"

They did?

[?]: Bob Mathius [?] was a colored boy; he was quite a musician. There was a colored band and Bob played in the...played the tuba in the band. but he would never play a tune unless he had the music in front of him when he didn't want him up. [laughter] It was Bob's ambition to play the harmonica, and he could have been a crackerjack only his weight...his breath gave out; he couldn't last long enough to go through a tune. He used to take a little _____ orchestra on a board _____ and he'd take a broom and turn it upside down on this f _____, and by giving it the right slant this way and that he could get high and low notes. And he could play a bass fiddle on that, and nobody would ever know it was anything but a bass fiddle.

With a broom?

[?]: With a _____. He'd take the _____ and scrape _____.

How did Fourth-of-July Murphy get his name?

[?]: Well, they say Fourth-of-July Murphy got his name because he asked somebody one day what day the Fourth of July came on. And that was the nearest I could ever find of that. There was an old millionaire by the name of Joe Douglas and he took a liking to Murphy, and it was through Joe Douglas that Murphy got along for a good many years. He always took care of him. They've got something in here about him.

Yes.

[?]: Old Joe Douglas was a millionaire and he always filled his pocket full of dimes. He'd take Fourth of July Murphy along with him and decorate the bar with ten-cent pieces for him and Murphy to drink.

Another speaker; Blake[?]: Joe Douglas always insisted that he get five for a half.

[?]: Yes.

Five drinks for a half? Of what kind?

[?]: In those days five drinks, they don't take a half. Of course, with four drinks they'd take a half, but it was understood with old Joe that he got five for a half all the time. And he lived in his office in the same building as the old Washoe Club is now.

Yes.

[?]: And, of course, they got quite a little money out of him. He was in and out all day long—he always was drunk.

[?]: Yes.

[?]: I remember one time old Tom Harrington didn't know how to get even with him. And when Joe would get good and drunk he'd put him in one of the back rooms and let him sleep it off on the table, and while he was sleeping, well old Tom would go in the back room and get eight or ten champagne bottles and then put them in the room. Then when old Joe woke up he said, "Well, you can pay for them before you go."

There's a story I heard once about some youngsters going down...and when the beer came in from the V & T drilling through the bottom of the...you know, the landing platform where they had the kegs and drilling through the bottom of the landing platform through the keg, and drawing beer out of the keg.

[?]: You see, in the early days up there there wasn't much foreign beer. There was

at least five steamed beer breweries, and they kept the town going pretty much. The first fellow that ever had bottled beer was a fellow named Brown/Braun in the old Union Brewery. And he used to get the beer from the East, and he took it downstairs and put it into bottles and then brought it upstairs and served it. And nobody knows what he ever did with that beer, but it was considered one of the finest beers in town.

[?]: Gee, I don't even remember what his name is. He just died lately in Sacramento.

Blake: That table was...then four or five men would go and sit at the table and give us another bottle, have another bottle.

Yes.

[?]: And the first bottle of beer that they got...

[?]: Pour a bottle...you had to pour a glass out of a bottle...and four or five..._____ about four bottles, cost you two bits apiece...

[tape off]

[?]: ...with the lights going on.

[?]: Yes.

[?]: Now all right, now. Let's test the back.

[tape off and on again]

AFS RECORDING NUMBER 9,986**CHRONICLERS: JOE FARNSWORTH AND
ED "DEACON" BLAKE**

Tape Indroducer: This is recording number 9,986, original LWO number 1,559. This is reel number two of three.

Duncan Emrich: Now she's going again. You know, _____ a story...what who was the guy?

Joe Farnsworth: Mother Dale is this character in the Virginia City in the days gone by. When I first knew her she had a bunch of goats. Her and the goats lived in the same house. It was quite a spectacle to see the old soul driving her goats and looking for swill and one thing and another to feed them. She finally got from bad to worse and got so that she was more or less troublesome. I recall one time when we had a Labor Day celebration in Virginia City. The old Curry was at the time idle and the carpenter's shop was used for a banquet. It was my duty as a cop to stand at the door. And as many people came out after eating I'd allow that many more to go in so the place wouldn't be congested. Among those who wanted to go in was Mother Dale. She

smelled like a gut wagon. Every time two or three came out and I put two or three in she'd say, "How about me, Farnsworth?"

And I'd say, "Pretty soon, Mrs. Dale."

"All right." After a while she'd say, "Farnsworth, Mrs. Dale isn't in yet." And I kept her out as long as I could. Finally four people came out and she says to me, "When do I get in, you son of a bitch?"

I said, "You get in right now, Mrs. Dale." That was the last I saw of her that day. [laughter] That's an honest fact. As soon as she was coming I knew there was something I had to do, but nobody could sit on each side of her. [laughter]

No. Bed Bug Smith, what was his?

Farnsworth: Well, Bed Bug Smith was called that because he was an upholsterer, he cleaned mattresses. That's the only thing. He was not...nothing...you know, all right every other way.

Old Philly Brown was quite a character. He was a cornetist in days gone by and had a wonderful knowledge of the past. It seems that when the golden spike or silver spike was drawn out at Promontory connecting

the railroad, it was a big time down in Sacramento.

Yes. Utah.

Farnsworth: It was a big time down in Sacramento. Bands were brought in from everywhere, and among them was a little band that Philly Brown was leader of from Virginia City. There were only twelve people in the band. And there was a three-day celebration, the big parade day was the last day, and there were so many places to play that when the third day came none of the bands in California had any lip left. They couldn't play anymore. The only band that had any lip was the little band that came from Virginia City. And they claimed that the reason that their lip held out was on account of the dry altitude and one thing and another that they came from. And this little band was put in the front of the parade, had the right-of-way.

Promontory County?

Farnsworth: No, Sacramento.

Sacramento?

Farnsworth: Yes. He was the leader of it.

Yes.

Farnsworth: He used to talk to me about it when he'd get drunk. And I used to like to hear him tell that story because, I guess it was true.

Yes.

Farnsworth: Philly Brown was nobody to monkey with. If you crossed him, you know, like you were in trouble.

Jake Wright, the night watchman, they used to call him Billy Goat Wright, because he had a little goatee; old Sam Logan, they called him Hickory Sam because he always carried

a hickory stick to chase the kids and keep the kids down. You remember old hickory Sam?

Farnsworth[?]: Oh, sure. Old Tobacco Mouth the Baboon was a cabinet maker; he was one of the best on the coast. But he was a queer-looking little old fellow who never bothered anybody. Old Snarkey Joe was a Chinaman, Snarkey Joe in the days of Frank Hill and the big Frank Hill firm brothers were busted. And everybody was looking for the Frank Hill brothers to kill them. The supposition is that Snarkey Joe got them over the grade. And how he got them out nobody knows. But he got them out.

Ed "Deacon" Blake[?]: And when were they?

Farnsworth: There's a _____... there was a brokerage firm that blew up.

Blake: Oh, yes.

Farnsworth: I guess everybody got over a million dollars—back in the eighties.

Blake: Old Virginia people—they were shorting the stock, and the stocks kept on going up. A Con Virginia deal about 1887.

Farnsworth: Snarkey Joe afterwards was quite a character around town. And he got sick and they put him in the back of the saloon; it's called a bar there...what do you call that?

Back bar?

Farnsworth: No. Silver Rail...or what do you call that bar of...Joe of...down the street there?

Blake: The Silver Dollar?

Farnsworth: No. The next one in there.

Blake: The Brass Rail.

Farnsworth: The Brass Rail. Well, they had him in the back there on the floor with several blankets, and old Joe was so sick, and we got worried about him. Doc Sullivan at that time was county physician. I told Doc Sullivan that he ought to be taken to the hospital; he said, "Well, if he wants to go, I'll take him." I went in and talked to him.

"No," he said, "I don't want to go." So the next day he said, "Joe," he said, "If I go to the hospital can I take my blankets with me?"

I said, "Sure. We'll take your blankets with you, Joe, and you'll feel all right down there." So I told Sullivan and Sullivan had a look at him in the evening about 8:00; he said, "Snarkey won't be here in the morning." He said, "He's going to die tonight."

So at 11:00 I went in. And he said, "Joe," he said, "I feel pretty bad. I think I'm going to die." He said, "If that Kinkaid"...that was a Chinaman, a cook..."owes me two and a half." And he says, "I owe Ed Carney two and a half." He said, "You go in and tell that Doug Kinkaid I'm dying and to take that two and a half up and give it to Carney." And he said, "Then that will square me." So I went in and told Bud. Well, Bud took two and a half out of the till. I don't know if it was Bud's, but Bud broke his neck up the street to the Delta and gave the two and a half to Carney. Then I went back and I told Joe, I said, "Everything's all right, Joe."

He says, "Well, the other day I come down the hill," and he says, "I went in and stood my court [?] off for a drink there in the International Bar." He said, "If he put it down then I owe that; if he didn't put it down, it's all right. If he put it down, you tend to it."

I says, "All right." And in an hour he was dead. And we took him across the street and dug up some money and buried him. He was quite a Chinaman. You ought to see him in the old Chinese Masons ritual. He was a top chink of the bunch, and the stuff that he would go through, you know, in front of a dead body.

How large a Chinatown did Virginia City have?

Farnsworth: Oh, three thousand.

Really.

Farnsworth: That's what they claim.

Blake: They stayed over there among themselves on the railroad.

Farnsworth: And old Tom Buckner, he was a faro dealer—one of the fairest, squarest guys that ever walked.

Blake: Yes. Old Tom.

Farnsworth: Yes. I remember, you know, he'd give you twenty-five cents for two sacks of sawdust. You'd bring them up and take them in the back of the place. Well, you'd have to go up to the faro game to get your quarter. And old Tom would be dealing, and, of course, a kid naturally would want to see what's going on. And you'd go up there and stand there a minute, and old Tom would look at you, give you your quarter. He'd look at you again and you didn't move, and he'd make one turn of the cards and pay and take. Then he'd look up and said, "You get down the stairs. You'll be here quick enough. I don't want you here until you're twenty-one." He meant it.

What was...was there a Gentry & Crittendon House in Virginia, gambling house...Gentry & Crittendon?

Farnsworth: I never heard of it.

[?]: _____.

Oh, and this is in the Police Gazette; they could have been wrong. What were the...what were some of the saloon customs in the old days? In other words, you know, now you can get, oh, about every third drink on the house and that sort of thing. And what did your drinks cost, and did they have any special names for them? You know, like in Butte they've got...what do

they call it? It's not a boiler maker but a John O'Farrell.

[?]: Oh, but that's a slug of whiskey and a big beer, isn't it?

[?]: Yes.

[?]: Yes.

Farnsworth [?]: All the men coming off shift, they had a John O'Farrell, a drink of whiskey and then a big schooner of beer. The whiskey was a treat on the house; you paid for the beer.

Farnsworth: Right. First one off shift. One thing they did up there in the...when the...if you were at the bar when the bartenders changed they always had a treat.

They did?

Farnsworth: Didn't they, Deacon?

In every bar?

Blake: Yes, they were just coming on.

Farnsworth: They'd say, "Well, we're on board. What have you got?"

Blake: Kelly Mann was quite a character. He was a victim of morphine—a morphine fiend; a little bit of a fellow. He went down to the pen two or three times and he quit and came out weighing twenty, thirty pounds heavier, come back and go along fine for a week and then went back on the hop again.

They had a fellow up there once known as Slouch Thomas. There was only one place that sold a ten-cent bindle [?] of morphine. In those days there was no law on morphine, you get all you want if you had the money. But this fellow used to put them up in ten-cent bindles, and it would just give a hop head enough ambition to go out and get ten cents

more some place. [laughter] And the druggist himself would take him home, and he lived on the ground floor of a little house up on A Street. And he'd go up and knock on his window after he'd gone to bed, and he'd sell him through the window at ten cents apiece.

One day Slouch Thomas went in and he had no money, and he said, "Give me twenty cents worth or morphine." Of course, there's enough there, I guess, to kill twenty men. Well, the old druggist laid a little paper on that balancing scale, put a small weight on the other side, reached up on the shelf and got down this morphine, and he kept sliding it out until it balanced. And when he turned around to put this big bottle back, Slouch picked up the paper, made a V out of it and swallowed the whole thing. And he said to the druggist, "How do you like that?"

The druggist said, "Where's your twenty cents?"

"I haven't got it."

All right, he went out. Well, he did a lot of funny things then. After a while he came back with a dime and he said, "Give me a bindle." The old druggist said, "I'll give you a bindle when you come back with thirty cents—twenty cents for what you owe and ten cents for the bindle." And I'll say, that fellow had an awful time up and down the street getting the thirty cents, but he made it. [laughter]

[papers rustling]

When would that be about?

Farnsworth: Oh, that was when I was on the police force. Oh, around '95, '94 somewhere in there.

Blake: Yes, early nineties.

Farnsworth: We had a fellow that come there named...they called him Troubles. He was an upholsterer and a pretty good fellow, but he was a confirmed thief for hire. And he had a little place there and he got along.

So one day he went up on B Street and there was a baker there, and he had a box in the back of his wagon when he had the wagon up at the blacksmith's shop to have the tires fixed. So he sent Troubles up to get...to bring the wagon down. Well, old Troubles thought he could bring it down on his own, so he got into the shafts [?] and he come over there at Union there where the Piper's Opera House is and he started down Union Street to C Street. [laughter] Well, the momentum of the wagon got the best of him. When he got down to the corner he'd run into the hotel, and he'd broke off both shafts, and his head was all busted. Well, they took him up and doctored him up. And I came downtown and found out about it, so the county physician told me, he said, "Ought to put him in the hospital, but he won't go."

I said, "Maybe he'll go for me." So I went and found him. He was sitting there with a little spoon, and he had some hop in the spoon and a little candle underneath, making it warm to put it in his syringe. And I said, "Troubles, you're going down to the hospital. You're in bad shape." He was all wrapped up.

"No," he said, "I won't go." He said, "The hospital," he said, "is what put me in the condition I'm in." He said, "I was in an accident and I got badly hurt, and every time the pain took me," he said, "they shot me with hop, and when I come out I was a confirmed fiend." And he said, "I'm a fiend today." And he said, "You won't get me down there." He said, "They wouldn't get me enough hop."

"Well," I said, "I'll send to the room and get you a bottle. You can get a bottle, a big bottle, for eighty-five cents." And I said, "Then the doc will give you some, and maybe the store will give you some. And I'll slip you this bottle." No, he wouldn't go. He walked around there for two months before he was completely cured.

Well, it come along election and he had his little shop and he registered. Oh, I forget what he registered as. And at a quarter to six I come downtown and there were five that

hadn't voted, and he was one of them. He said, "You can go up and get him." So I went down and got them both.

I said, "All right." So I went up to the shop to get him."

Well, he said, "Joe, you're a cop and I don't like to tell you anything." But he said, "My name isn't Herley." He said, "I signed under Herley." He said, "That's a fictitious name." He said, "I don't suppose they'd bother me for signing up as Herley." "But," he said, "they might put me in," he said, "if I voted." He said, "I'm not going down to vote." He said, "Would you expect me to go?"

I said, "No. None of these fellows think so much of you that they're going to give you anything to do it for them, and none of them is going to win or lose by one vote. And I said, "Don't go." And he didn't go.

Well, later on they run out all these hop heads, and they run poor Herley out, too. And they run him over to Reno. When he got over to Reno and they were putting up a building, and he got a job up on the third story running the brick from an elevator over to the wall to the bricklayer. [train goes by] And one noontime I guess he got a little too much hop, and he got up there and he took this wheelbarrow, and he was going over with it loaded to the bricklayer. And we went over the wall with it, and the kid got killed. That was a good fellow, poor Herley. I felt sorry for him. There was something in the back of him that he never would tell. Do you remember?

Blake: Yes.

[train goes by]

He changed his name.

Farnsworth: Well, I don't think he wasn't a thief or anything like that. Most of those hops, you know, if they worked around your house they'd steal anything they'd see.

Blake: Yes. Oh, yes. But not Steve.

Farnsworth: Most of them when you hired them you'd have to give them a dime to get a shot before they'd go to work. By the time he got the job done he didn't know anything. [laughter] Naturally.

Blake: That true? Oh, sure. Bill Roberts [?] was the _____.

Farnsworth: Yes.

Blake: You had to fix him up a little hop before he shoved you as a barber.

Fix him up with hop before he served you?

Farnsworth: He'd get you all lathered up with soap and everything and then he'd go in the back and take a shot. And what could you do? You'd just sit there and wait for him. He was out there and he was musical as hell, you know, he could sing and he could play a banjo. And he was one of the old tambourines in the early days. And the band was playing out there one night, and there was a fellow sitting there, you know, and he was keeping kind of tune with the band, you know, that the rate that that Jap/Jazz [?] fellow's feet was moving up and the toes would come up. I felt that while he was hearing that he'd cut his throat before it was over, but he never even scratched it. [laughter]

Old Chickie-Thief.

Farnsworth: Chickie-Thief was a Chinaman. He'd steal anything he saw. He was hell on people's back clothes lines. I remember one time my mother and I were coming home, and he just came out from the back of my house. And he had the tote sacks full, you know, with the stick, you know. And she said, "What are you doing?"

And he said, "Nothing." And he kept going. Well, the men were coming up from the C C mine off of shift; one man said, "What's the matter, Mrs?"

And she said, "Well, I had a clothesline full of and I think he's got them."

He just dropped his bucket and he said to the chink, "_____. Dump those sacks." And by God, he had them." Yes, and if it wasn't for that fellow she'd have lost them. He's dead, old Chickie-Thief.

Blake: He died of the pox.

Farnsworth: What?

Blake: I'll tell you, oh, yes. He had a terrible dose of them.

Well, you've got several cemeteries up there. The Flowery Hill one, that's where Julia Bulette is...

Farnsworth: She's out on the right-hand side of the town.

Yes. Well, was that a special cemetery back then?

Farnsworth: No, it was a regular cemetery in those days.

Was it the first one?

Farnsworth: Yes, there were a lot of people buried out there. That's...if there's any Boot Hill, that would be Boot Hill I should add.

What's that?

Farnsworth: Yes, there's no Boot Hill in the others.

Blake: Not at the old place. It was _____.

Farnsworth: There was a big county hospital out there for years and a pest house, and it burned down.

Blake: Yes.

Farnsworth: And just about that time the town was pretty low, and the sister's hospital wasn't doing anything—St. Mary's Hospital. And instead of rebuilding, why the church sold that hospital to the county; that's how it came to it.

Blake: Yes.

Farnsworth: There was a great old hospital out on the hill. There was four fellows arrested there and a whole lot of trouble among the younger people. And these four fellows were given 180 days each and \$360 fine. I'm not sure whether it was three or four, but I think it was four. Well, they weren't in jail very long until they broke out with a hell of a rash. Dr. Manson was the county physician and he said, "they've got smallpox." Well, they rushed out there and they cleaned up this pest house, and they brought them out and made them all comfortable for the night. And they went over in the morning to see how they were getting along, and they were all gone. [laughter] The guys putting oil on their skin and got all this rash. They didn't have smallpox any more than you or I. They all left town; they were all gone in the morning. [laughter] Yes, that was _____.

Blake: Yes, that's true. Yes.

Farnsworth: Hugo Paul was one of them.

Blake: I think Jim Peters was one.

Farnsworth: And old Pickey Healey McCork.

Pickey Healey, didn't he come to town... He's still living, isn't he?

Farnsworth: No.

No.

Blake: No.

Farnsworth: Jim McIntyre, Jim Healey's name was..._____.

[?]: I'll try that.

Farnsworth: Yes.

Where is that?

Farnsworth: Joe Bowman and Pickey Healey and not Buck Ogers but one of the Ogers—it's not Buck.

[papers rustling]

Farnsworth: Yes, don't let them in because they've got relations.

[?]: No.

Farnsworth: You see, that's the trouble with some of this stuff. It _____ back on people that are...don't have enough...

No. No, none of it is going anywhere, as far as that goes.

Farnsworth: You know, when we were up there in the early days every kid wanted to be a miner, you know, and we were always sinking shafts in the backyard. [laughter]

Blake: Yes.

Farnsworth: Well, we'd be in such a hurry to get deep, and we wouldn't square it out. And the result was that we'd have a shaft about two-and-a-half or three feet deep and the bottom of it was like a saucer, down to a point; then we quit.

Blake: Yes.

Farnsworth: And there was a fellow named Gene O'Connor there, and he was supposed to be quite a shaft man. He could keep them squared out, but he'd never bother

with us fellows. He'd go on by himself all the time.

And there was a guy had a house there, and out in his yard he had a nice little knoll in the yard. And Gene O'Connor said that if we could ever fill a shaft there, sink a shaft there why he'd be the foreman. So one day this fellow's kid come up and told us that the old man was all right, that we could sink a shaft there. So we went and sunk this shaft, and O'Connor was the foreman. And we got it down too deep, you know, to work in it and we had to rustle a winlass, a winlass.

[?]: Yes.

Farnsworth: Well, geez, that was about the first shaft the kids ever had down that required a winlass and the kids came from all over to see it. And we were having trouble getting this winlass. And O'Connor said, "When you get it we'll get going again." So one morning we went down to see how things looked, and the guy that owned the house, he moved his privy over on the hole during the night. And that son of a bitch did that/shat [?]. [laughter] That's what he had us do it for, see, but we didn't know that. [laughter] Them's the great old days.

You worked on the Enterprise, didn't you?

Farnsworth: Yes, I started there when I was a kid there.

You did, too, didn't you?

Blake: No, I started on the cargo.

Cargo?

Blake: Yes.

Farnsworth: You know, when watermelons came that was terrible, you know, every kid in town was down at the car when they were

unloading it trying to swipe one. So one time we were down to a car and we couldn't get one, but whoever owned the watermelons gave the V & T yard crew a swell, big melon. So down there on the corner of the railroad there was a saloon they called Marion's Saloon—they called it the Railroad Saloon. And he had a big snow house underneath his porch; he used to load with snow in the wintertime. And we were wondering where this watermelon was, so we snooped around; we found out it was down here in his home. So we thought, you know, there was only about five in the crew, that they'd only eat a small portion of it and then they'd give it to us. And we were hanging around for this melon. Well, we heard them talking about it, but none of them ever went down to get it. So when the melon had been down there for about a week, we figured out that we might be able to get that melon. So we saw the fellow open the door, going down there and go upstairs with something and he didn't lock it. But we went in and dug around and we found this melon. It was a dandy; it weighed about thirty pounds.

And we went over to Nelty's house, that big square house down there; there was nobody living in it, and there was a big barn in there, and we crawled in there. We opened up this melon. John Bowie was one of them. We opened up this melon and it tasted funny as hell, and I couldn't figure out what was wrong with it, and we couldn't eat much of it. So we cut it in three pieces—there were three of us—and each fellow took a piece home.

Well, when I went home my half brother ten years older than me was there and his wife. And he said, "Where did you get the melon?"

Well, I said, "We helped to unload the car, and the guy gave us the melon between us, and this is my share." Well, he and his wife took a piece of it. And he tasted it again and he said, "Where did you get this melon?" [voice raised]

Well, I told him the same lie.

He said, "There's something wrong with this melon." Well, come to find out, you know, they had it full of wine, and they were waiting for the wine to soak through the melon—this crew—and we didn't wait. And that's what was wrong with the melon. We didn't know. I kept my mouth shut, and two or three days afterwards I saw my brother and the fellow that run the saloon having a little talk. And their hands were all moving. I knew it was something doing. [laughter] But he never said anything to me. I guess maybe he'd paid for it or something. I don't know what he did. [laughter] Ask John Bowie someday what he... if he ever got that...

Yes.

Farnsworth: I bet you he'll deny it.

Blake: Probably _____.

Do you think he'll deny it?

Farnsworth: I don't know. I've never mentioned it to him in my life, and I've thought about it a thousand times. God almighty, that was way back in the nineties. What were Fourth of Julys like—celebrations?

Farnsworth: The what?

Celebrations on the Fourth of July.

Farnsworth: Oh, they were wonderful. They had...

And how would they, you know, be different from celebrations they might have in Carson or Reno or something with the _____?

Farnsworth: Well, they really weren't much different, but they had three wonderful military companies there. The old Battery A, those cannons you see down in front of the

highway, that was in that crowd up there. I was in that company.

Yes.

Farnsworth: And the Emmett Guard where all those Catholic boys, Irish boys... named after Robert Emmett, you know. The National Guard was a regular bunch; this fellow Coreyell was head of it for a while.

Paul Coreyell?

Farnsworth: Yes, he was...I don't know if he was ever captain. I think he was.

Blake: He was a member, I know that.

Farnsworth: I know he was a lieutenant. But they used to turn out, and they had swell uniforms. And in the early days there were Montgomery Guards and the Tigers and the Sarthfield [?] Guards, and there were, oh, probably eight or ten companies in the early days. Then all the big fire companies, you know, all coming out. Oh, it made quite a spectacular. And they had the Goddess of Liberty, and they had the first white girl born in Virginia; her name was Tildem. And they had the first white boy; his name was Mark Bryan; he was a printer—had then in a rock _____ a leigh[?]. The Goddess of Liberty was that little Babe McMannus, you remember?

Blake: Oh, yes.

Farnsworth: And the whole thing was in _____ was spirit.

That was the _____. Then what about after the _____?

Farnsworth: Well, I just floated around town, had a big dance probably either that night or the night before, games for the kids

and tug-o-war. They were strong on the tug-o-war.

Blake: Oh, the exercises in the afternoon, remember?

Farnsworth: Yes, at the opera house. They used to have picnics... like they're different now. They used to have these big hammers you'd swing around your neck and see how far you can throw them.

Yes.

Farnsworth: And tossing the caber [?] and things of that kind.

Yes.

Farnsworth: Putting the shot. They don't have those things any more. Those were all feats of strength, you know.

Blake: Rock drilling they had. Do you remember that?

Farnsworth: Oh, yes. Of course, rock drilling is getting to be a past science, too.

Well, did they do any rock drillings last year?

Farnsworth: No. Didn't have a Labor Day this year. They said they didn't need it, that these people floated out of Reno and everything, come up there, you know, without any parades or anything.

Blake: Yes.

You've got to keep the tradition.

Farnsworth: Well, you can't get drillers. Now they're getting short. This guy across the street here he won the single-hand drilling last time; he's a crackerjack. His name is Weiser, Martin Weiser. But he had to sharpen his own steel, and even he went over here the only little

place that would do any blacksmithing, they couldn't temper the steel to suit him. They don't know how. Those old blacksmiths and things are all gone.

Yes.

Blake: That's _____ going to steel.

Farnsworth: No, that's all right.

Blake: ?

Farnsworth: They had a big fire up there in the Gould & Curry mine up there in '87, and Jim...oh, there were about twenty men lost their lives. It took a month and a half to find some of them. They had to run a drift from the Con Virginia over to get them, and when they brought them up they were all but gone. They went to take their shoes off on several of them in the undertaking parlor, and the foot come off with the shoe. They had funerals there two at a time for a week or more, and they had about \$8,000 [eight thousand dollars] gathered for a Fourth of July that time, and when that thing hit, why they took all the widows and orphans and divided the money and give them...well, they didn't have any celebration at all.

Yes.

Farnsworth: Do you remember that?

Blake: Yes. I remember that. I was only a kid. But they were running the drift under my house; I could hear them blasting down there.

Farnsworth: Yes.

Well any...let's see...well, were there any other accidents in the mines like that?

Farnsworth: Oh, yes they had them...not as bad at that. Of course, you had big fires,

too, in Gold Hill, too. But then every once in a while they had a bad accident. They had one out at the Union. Two young fellows by the name Benner and a fellow named Paddy Hughes, they stepped on a cage down the to go down, you know, a shaft within a shaft called a wince [?]. You know, changing shifts. And one of them stepped on the cage. Well, there's chairs that go under the cage to hold it.

Yes.

Farnsworth: Those chairs hadn't been put under; the cage was just hanging. One of them stood on the cage, and when the other went on the it weighed too much, and away it went. It took them to the bottom and killed them.

Blake: Yes.

Farnsworth: That young Benner up there, that big, fat kid that tends bar,...

Del Benner?

Farnsworth: Yes, his father. His father was one of them.

Blake: Yes.

Farnsworth: Nineteen-seventeen, I think that was. His mother just died a year ago.

Yes.

Farnsworth: She was on Industrial here for years and years.

That's the Brass Rail?

Farnsworth: Yes.

Well, what...you knew Nine Jim, right?

Farnsworth: Yes, I knew him; I'd seen him, but I didn't know him very well.

Well, there isn't much of a records around about him. And the paper's gone. When did you copy the things for the Territorial, the whole town's list?

[dogs barking]

Farnsworth: Oh.

What years would those be? And those would be one of the few places you could locate some of them.

Farnsworth: Yes, and you could find that down at the library. Well, the paper started in January, '93...no, December '93, and it ran... well, it ran...

Blake: Which paper?

Farnsworth: The *Enterprise*. You see, it's suspended for a while. It started under McKenna in December '93, and he ran it for a couple of years. And he got thrown out of it, and two other fellows carried it along for a while. And then the *Chronicle* bought it, didn't it?

Blake: Well, then Blake and Crays took it over.

Farnsworth: Yes, well, Blake and Norris took it from McKenna, and Norris quit.

Blake: Yes.

Farnsworth: Then Blake run it, and then he took in Crays, and Crays died.

Blake: Yes.

Farnsworth: Then Blake ran it a while longer and sold it to the *Chronicle*.

Blake: It _____ the *Chronicle*.

Farnsworth: I've got all the dates on it.

Blake: Nineteen-sixteen.

[papers rustling]

*No, it's not the _____. I'll turn
it over.*

Farnsworth: You don't want to go and
losing everything.

Oh, well, that's...

[tape off]

AFS RECORDING NUMBER 9,987**CHRONICLER: ZEB KENDALL**

Tape Introducer: This is AFS recording number 9,987, original LWO number 1,559. This is reel number three of three.

[crowd scene in a bar or restaurant?]

Duncan Emrich: I don't think you're going away for it. I don't know how long. Bunker's not going away for a couple of weeks, is he?

[?]: I saw him today.

What?

[?]: I seen him today.

You did?

Zeb Kendall: Yes, he told me about a week ago it was going to be four or five weeks here.

[?]: I seen him...

Well, you probably cleaned him out. You probably cleaned him out.

Kendall: Oh, no. I didn't clean him out. I lost about a couple of hundred dollars the last three times until I didn't play with _____. And I was about a \$350, \$400 loser, they had it now _____ it was all wrong.

Now just tell me...let me just check the...

[tape off]

[?]: You can say that for sound.

Do you want a drink, tobacco. [laughter] You know, that funeral parlor, around the bend [?], plus Elinor Glyn's visit. The name Stingaree Gulch _____; well, there are damned few people who know about Stingaree Gulch.

Kendall: Oh, you don't know about that story, because you're probably set it between the gang of us, you know, the undertaker. And I knew Sam Newhouse.

Yes.

Kendall: And just a pinochle player are you?

[tape off and on again]

OK, now tell about Elinor Glyn's story. I mean, that's a wonderful.

Kendall: Yes, you don't need that. Leave out the poker game.

No, I'll put the poker game in. And it was rigged for them, wasn't it?

Kendall: Oh, yes.

All right. I mean, you had the party coming to visit.

Kendall: Sam Newhouse and his niece and Ray Baker visited Rawhide in its boom days in 1908. And there was a club there where mining men played poker. And we knew they were going to bring him up to see his cousin _____. And so we framed the right kind of a game for him.

Do you remember the name of the club?

Kendall: Oh, it was...this thing isn't very funny now, is it?

[excessive noise and whistling in background]

Kendall: I'm trying to think of the fellow's name?

[?]: Well, none of them are...

Kendall: _____ Jones.

No.

Kendall: Jones was...

How long was Elinor Glyn visiting the town?

Kendall: Just a day and a night, one day and one night. But we had other

_____ to make it spectacular when they came in. There was a locker there that the dealer kept his checks in, and a fellow named Groymeyers.

Yes.

Kendall: So when they got in where they could see well, one of the parties asked for ten thousand...one of the players asked for \$10,000 worth of chips.

It wouldn't be you. [laughter]

Kendall: Could be.

Right. [laughter]

Kendall: The dealer opened the locker and set him out ten chips. And, of course, when he threw the door wide open they saw the guns and the Bowie knives. And they asked why it had all of them; the dealer explained to them that men playing poker sometimes get into an argument, and if they're armed they may have serious trouble. So, he always had them unarmed before...

[?]: _____.

Kendall: Well, he had them unarm themselves so that they couldn't get very badly hurt if anything... any argument did...

Pop their eyes up?

Kendall: Yes, they...quite excited when they saw that.

Do you want a drink, Pappy? Do you want a drink? No? And then you went down to Stingaree Gulch?

Kendall: Then we went down to Stingaree Gulch, took in the red light district, and sent our messenger down ahead of us to tell the girls that was in the crib, which was a long

row of them down in the gulch before we got to the main part of the district on both sides of the street.

Yes.

Kendall: This man had warned the girls that Ray Baker was coming up with his partner, and they all knew Ray. So, they'd tell him how to perform, and they knew how. So when we were coming along—the streets was lit up—these girls would look out of their windows and holler, "Hello, Ray! Hello, honey, when did you get back? When are you coming in to see me?" [laughter] Ray being with Newhouse's niece, felt quite embarrassed, because he at that time she was his sweetheart.

And then you went on to this place where...who were the character's names?

Kendall: Big Mike [laughter] and Horse Cock Johnson. [laughter]

[?]: [female voice]

Kendall: That place eats there. And we went over to their places and had a lot of fun.

What did they have in the mine there? They had a bar and piano and...

Kendall: Oh, yes, and dance hall.

Yes.

Kendall: And a lot of girls. A lot of the girls were just ordinary good women and hired there.

Entertaining. What would you call...were those the hurdy-gurdy girls? What did you call a hurdy-gurdy girl in the old days?

Kendall: A dance hall girl.

And what was the Univana on the ground [?]

Kendall: Yes, and by golly, I've got to tell you in Rawhide and I'd see him nearly every day.

What sort of a looking guy was he?

Kendall: He was a man about six foot tall, very fine looking, blue-eyes and dark.

He was staked to Rawhide, wasn't he, from Reno?

Kendall: He was what?

Staked.

Kendall: Yes. I think some people staked him to go in there. _____ they gave him a bankroll to old man Wilson.

Who did?

Kendall: I don't know who the parties, were they staked him, but it was rumored that he had been staked to about \$50,000, a bank loan for \$50,000.

How did he come out with it?

Kendall: I think he lost practically all of it—he was broke when he died.

And you knew Knickerbocker?

Kendall: Yes.

What sort of a person was he? You know, he must have been a good guy.

Kendall: Knickerbocker was a very fine fellow. He was well educated and very well versed in Shakespeare.

And he put on those plays by himself down there?

Kendall: All by hisself.

In Rawhide?

Kendall: In Tonopah and Goldfield, right in there, and he always had a packed house.

He must have been a wonderful guy.

Kendall: Yes, he was good.

Did you hear the funeral service?

Kendall: No, I was only a _____.

But you heard about it.

Kendall: I heard about it and the _____ and the counted like it was a thousand people.

A big place like that?

Kendall: About fifty by a hundred, that's what it was.

Fifty by a hundred?

Kendall: Yes, I think it was games. Knickerbocker stood on all the roulette tables and delivered this oration.

He did? Well, then I've got it wrong in my book. I had him standing behind the coffin level.

Kendall: Oh, he stood on it and looked at it... that's what the _____.

Then they got caught and never did it.

Could be, and that's probably where...you were there the day after.

Kendall: Well, what I heard he was still kind of a realistic...but that...

And who were the audience or congregation?

Kendall: Everybody that could get in early enough. M _____ son and all the...

How many were there in the audience?

Kendall: All the sports in town was there—it wasn't only me—and me and everybody else.

How many in Rawhide in its boom day?

Kendall: Well practically about ten thousand. Rawhide only lasted ninety days, and the quickest boom town to grow like a mushroom and fade out like a withered flower that I ever saw.

Who founded it, started there? I mean, there's the...

Kendall: The Grutt brothers.

Who?

Kendall: The Grutt brothers.

How do you spell that?

Kendall: G-r-u-t-t.

Was there _____ there?

Kendall: They had a great circus show. It appeared...big excitement, and it grew within thirty days from three men to ten thousand.

Within thirty days?

Kendall: Yes.

Where did they come from?

Kendall: And the boom lasted about ninety days after that. And in thirty days after the boom started to break there wasn't much...many more than two or three men left. They walked out and ever other...and they found out that the _____ just went down to a few people. The _____ was ready to cover it with bold streamers, like "We're paying good," and gave great promise

to start with. And every place they'd dug it played out.

When was the strike?

Kendall: Nineteen-hundred and eight.

Do you know the amount?

Kendall: No, I don't remember the amount.

It lasted from eight until...well, within ninety days, it was in 1908. The boom then died in the same year?

Kendall: How's that?

It boomed and died in the same year?

Kendall: Oh, yes, well less than it.

It was in 1908.

Kendall: Yes.

I'll be damned.

Kendall: Well, it might have been the latter part of the year, you know.

Where did the men come to? From...

Kendall: All over the country; they came in there. I think maybe most of them was from southern Nevada. Now Goldfield and Tonopah had just passed their big boom days, and southern Nevada was people that were subject to listening to any new showing, because they'd been so successful in Tonopah and Goldfield.

Well, how...

Kendall: Tex Rickard moved a saloon over there from Goldfield and started in and built a place fifty by a hundred in ten days and had his bar open on the tenth day—a bar

a hundred feet long, with twelve bartenders behind it and four taps of beer running for twenty-four hours a day, two men in his basement tapping beer.

You wouldn't believe it.

Kendall: That was right.

That's incredible. Tell me about what the town looked like physically.

Kendall: Well, it was just a long straggly town of a lot of buildings who built up so fast that there were buildings two stories high, and little hotels.

On the flat?

Kendall: On the flat. Yes. _____.

But what were the chief buildings? I mean, you have Tex Rickard's saloon. Do you remember the name of that?

Kendall: Well, Tex Rickard's... Tex Rickard's Saloon and Moss's Corner, that where Riley Grannan operated it—Moss's Corner. And then Swede Sam was in...

Sweet Sam or Swede?

Kendall: Swede Sam.

Swede Sam.

Kendall: He was staked; he was just an old-time gambler from Butte, and he was staked by his gambling friends in Butte to come down with a \$50,000 bankroll.

How many gals on the line, do you think?

Kendall: Oh, at that time there were a hundred.

How many saloons?

Kendall: Fifty. And I can tell you a good one about after the thing broke up. I had property there, you know, and I kept going back. It dwindled down and there were only a few people. And then in Moss's Corner, this is after Riley Grannan is dead, they still had a card table, a man playing thirty-dollar gold pieces—two on each bet. And he had down three bets—two twenty-dollar gold pieces in each bet. He had one on the seven and one on the Jack and one on the deuce, and he had the deuce coppered and the seven and jack open. And he looked up and he saw a copper on the seven; there was two men standing by watching him play besides the dealer. And he looked up and said, "Who put that copper on the seven?" He says, "I had that open."

The fellow standing by it he asked him, he says, "Isn't that my bet?"

The fellow says, "I don't know anything about the seven, but that deuce money is mine." And then he started and picked up the forty dollars.

And the fellow that put the copper on the seven he said, "That's mine." And the fellow says to the dealer, "What kind of a deal is this I'm getting?"

The dealer says, "You'd better let the time go as it stands." The fellow took his word for it. So these men were broke and they were gamblers and they just simply don't take that money to get out of town with.

Yes.

Kendall: And that's what they did. That actually happened.

Three to one.

Kendall: Well, the dealer wasn't in with them, but he just knew that...he knew the players. Well, they weren't Basque or anything. And they left with the money man that was making the bets. And when the dealer told them, he said, "You'd better let the turn go,"...

Sure.

Kendall: ...,he understood.

The guys were desperate.

Kendall: Well, they were both, and eighty dollars...they didn't take it all; they didn't hold them up for anything. [laughter]

What are some of the other things that happened in Goldfield...I mean in Rawhide? Well, how did it get its name in the first place?

Kendall: I really don't know how it come to be called Rawhide.

It's a colorful name and a colorful state.

Kendall: Then it had a colorful crib while it lasted. Those ninety days were just *full* of life.

And what else about it? What are some of the things that made it colorful?

Kendall: How's that?

What are some of the things that made it colorful?

Kendall: Well, the characters that was in there were the things that made it colorful. They were high-class characters from all over the frontier there.

Were they ever in the newspaper?

Kendall: Oh, yes. I don't know the name though, but there was everything there that they...some of them just got started before we _____...

I wonder if any newspaper...

Kendall: I don't know if they printed a newspaper there or not. The town grew so

damned fast that you couldn't keep track of it, you know, it grew up that way in later days, and fading out just as quick, just as fast. People walked out, rode out on freight wagons and every other way to get out, because they knew it was bust. So, it was a speculation that started all over the West in the mining stock [?]. They didn't get very far because it grew up too quick. They decided to make good with this great boom. There was Rhyolite, Goldfield and Tonopah.

And Goldfield and Tonopah were bust at that time.

Kendall: Well, they were good, you know, but the boom was over.

Yes, they weren't booming.

Kendall: They had had it. They were just a camp, a big production.

Are you going to play poker tonight?

Kendall: Yes.

It looks like a game there.

Kendall: Yes, you didn't put that big piece of ice in here?

Sure. [laughter]

[tape off]

AFS RECORDING NUMBER 10,011

CHRONICLERS: FOUR-DAY JACK, JOHN DOUGLAS BOWIE, W. S. "SHORTY" RUSSELL, CECIL KIRK, GOLD TOOTH TONY AND OTHERS

Tape Introducer: This is AFS recording number 10,011, original LWO number 1,630.

Duncan Emrich: Oh, hell, you don't mean to say I've got a bad mike. There she goes.

[microphone is being handled]

[?]: I really don't remember much.

You didn't have much to say?

[?]: Yes.

Geez, I need a card here awfully bad. [they are playing cards]

[?]: I have it.

Gentlemen, I'm going to have to pass. That's all there is to that!

[?]: You devil, you should be ashamed of yourself.

Gee, I started out with a big twelve last time. I guess I'm not going to do it now.

[?]: Oh, I'll have to sell this.

You are Mike?

Mike: Yes.

[?]: OK, name your poison.

[?]: It's all in diamonds.

[?]: Did you lead?

I sure did.

[?]: That's thirteen. He can pay you now. Raise you nineteen...

It's those diamonds, right?

[?]: Are you getting everything there?

[?]: Well, well, well, a drum roll for victory.
Get that jack off there!

[?]: Oh. [sighs]

[?]: We'll have you tomorrow to get you
in there, too.

[?]: Yes, you might just as well. You got
everybody else.

Let's hear your handsome voice on here.

[?]: You're shut out.

*Shut out now, I'll say. Now we've got something:
there's twelve, thirteen, twenty-four, twenty-
eight, thirty-eight, forty-eight, fifty-eight. Geez!
I guess that isn't hard to pay, is it?*

[?]: Johnny, could we have a drink, please?
Johnny?

Johnny: Yes, sir.

[?]: Could we have a drink?

Johnny: Yes, sir.

[tape off and on again]

[?]: It's kind of comical when you play it
back.

[Hammering noise in the background—it
sounds like a pinball machine.]

[?]: There's both those naturals.

[?]: Where do you have to pay him, thirty?
Is that all?

[?]: I sure did.

I had a total that time, too.

[voices in the background]

*I need another ace. I didn't have it. But I had a
hearts _____, I'll tell you that. And
does that erase every time it...*

[?]: It can erase.

*That's quite a microphone pickup from clear
over there.*

[?]: Here's the cards _____.

Yes, pop, pop. [laughter]

[?]: They're looking to pick up everything
in the damn bar.

Yes. That's what they tell me, they pick up a lot.

[?]: Is that tape...you can clear that and
play it over?

Oh, yes. Yes. Use it over and over.

Or keep it?

Either way, if you wanted it to.

Four-Day Jack [?]: _____ get them on that.

[?]: I'll take mine straight.

[?]: Take yours straight, huh?

[?]: _____ you don't take yours straight.

[?]: Yes. [laughter]

[?]: Tell me about the old days in Tonopah.

That's picking it up.

[?]: Sure it is. There's the microphone right
there.

[?]: Yes.

[?]: Sure enough.

What do you do?

John Douglas Bowie [?]: Oh, that's the mike?

Yes.

Bowie: It was on the table, and I was wondering if _____.

Yes. What do you do, shuffle, besides pass?

[?]: I'll frog.

[?]: That's the way to get some of the frogs on it.

Bowie: That's the best hand I've had today.

[?]: What?

[?]: Well, I'll be darned.

Bowie: The best hand I've had today.

[bell clangs]

Oh, so that's the heck of a...that's a good down, too.

[?]: Grayheart...Grayheart told me that...

[?]: No, I don't know what I can tell you.

[?]: What?

[?]: Hey, she can't pay you. How the heck is he going to pay?

Bowie: Whose lead is it?

It must be your own. You did it right under the gun.

[?]: I don't want to throw that away. You've got to save something.

Bowie: That's part of them.

[whistling in background]

Bowie: Those _____ the best of the house.

[?]: Hmmm.

[?]: Twenty-four.

[?]: You _____.

[?]: So what do you think about this?

Oh, no. That's all. [laughter]

[?]: Hey.

I had the hearts over here—five of them.

[?]: _____.

[?]: I've got fifty-two.

You've got fifty-two there? And what could be done with it?

Bowie: What did you say?

We've got the _____ already. You _____...

[?]: Let's see...twenty-eight, thirty-nine,...

[microphone scraping]

Is that in your way there?

Bowie: No.

The typewriter's in your way?

Bowie: No!

Have you been playing?

Bowie: No, I'm just sitting here.

[?]: Pack a few lines for the rest of the it.

I don't think we'd even let him play. [laughter]

[?]: You _____.

No, I couldn't.

[?]: _____.

Two, three...you've got two aces. What was I going to do with the ten of...with the ten of clubs and the ten of diamonds?

Bowie: With the ace of spades I'd have made that.

[?]: Would have been a _____...

Let her go—let her rip. [laughter]

[?]: [laughter] Yes.

It can always be erased. It can always been erased; it don't make any difference what you say there, Shorty. [Shorty Harper?]

Bowie: Well, by God you're doing plenty of it.

Well, I'm not doing the squawking that I like to do here, and so...

[whistling in background]

[?]: Well, I've got to do something this time.

Well, get up there and introduce yourself.

[?]: Oh.

_____frog.

Maybe not that much, but then I'll drive and...

Bowie: Well, if you stay at this park here and leave the car somewhere else and ask us natives to park there.

You see, you have to let the customers park in a good spot, you know.

Bowie: Where is that?

[?]: Over there by the rock.

What do you do _____.

Bowie: You ain't got no business parking your car there.

[?]: I park there. It's the only place I can see.

Bowie: I believe that they ain't got no business. That belongs to us natives here.

Johnny. M_____ these?

Bowie: What did you say?

What's that you said?

[?]: The frog _____.

[?]: Yes.

[?]: I'm about to make it, too.

Bowie: Straight crap.

I've got all the aces.

[?]: Deal him out?

Bowie: _____
_____...

[?]: Terrific.

Bowie: Who done the frogging?

[sound of cards being dealt]

[?]: Good lord.

Try him on that, would you?

[?]: Boy.

What do you mean?

Bowie: Oh, it's mighty easy to pay.

[?]: Twenty-four, thirty-five, thirty-seven...

Bowie: Mighty easy to pay.

[?]: Forty-eight, fifty-nine, sixty-five...

[?]: What did you do today, Ron?

...seventy-one, seventy-five,...

[?]: What?

...regardless of what you say.

[?]: _____

Four-Day Jack [?]: Yes. That's all...twenty-one, twenty-four, twenty-seven, thirty-seven, forty, forty-three, forty-five...

Give me fifty.

[?]: We will now...

[?]: I'll take another one.

My deal.

[?]: This is going to be something total bloody.

[?]: Give me a blue one with it.

[?]: Oh, you want a blue one?

[?]: Yes.

[?]: All right.

[?]: Total. Total. Total.

Total blank, right?

Bowie: Well, I've got four hearts.

Well, I only had two hearts: the ace and nine.

[?]: Right across the board.

[cards shuffling]

Bowie: And then he knocked me down

If I'd have held up my ace of diamonds, five long, I'd have made a darned site more too, I'm telling you.

[?]: I don't _____ trump it.

Yes, sure.

[?]: Suppose you had two diamonds.

Bowie: That goddamn pickup I had the other time.

Well, this is different, boys, I'll tell you this. This is going to be something.

Bowie: You think so? [laughter]

[?]: It will cost you twelve frog.

I'll pass.

[?]: This is down a _____.

Yes.

Bowie: What the hell do you guys pass?
Well, there's the one...

We...I couldn't _____.

Bowie: Hell, I have to discard it.

*You do it right, now. Somebody's got a lead
already out there.*

[?]: There's a _____.

Come on, _____ie. Back! OK.

[?]: OK, I beat you all.

Bowie: Wait a minute...

[?]: I don't think I want to climb on that
_____.

[voices in the background]

[?]: Oh, man. I don't know.

*Leave your hat. It's all right with me. I don't
give a damn what you do.*

Shorty Russell: _____, you asked
about these _____ers. It seems they're
about that long and about as big as a _____
and just as black as a coal _____.

[?]: Black as coal.

Bowie: Yes. He _____ a can
of beer, and then he went home and washed
it.

[?]: What did that do?

[?]: _____?

[?]: They won't let me get in.

[?]: That's hard to believe, isn't it?

*Oh, not so hard. That was good enough. I didn't
mind that. That's perfectly all right. I thought
you were leaving before. It would have been all
right with me.*

[?]: Is it a _____?

*...fourteen, sixteen, nineteen, twenty-nine,
forty, forty-four...*

[?]: Sixty-four.

...forty-seven,...

[?]: Fifty-seven.

What do you mean?

[?]: I counted both.

*Oh. Fifty-seven, sixty-one, seventy-two,
seventy-six, seventy-eight...eighteen will do it.*

*[laughter] Well, it looks like another beer
coming up, Tony.*

Bowie: I'll get a hand yet. Can't pick up a
god damn thing.

What have you got in your...oh

[?]: I have twos is all.

I'd have tried to...

[?]: I can pay two more jokers.

I might have tried to crib [?] two if I...

[?]: I have three.

[?]: And I had four.

Now I had the ten, king and...

[?]: Jack.

No, ten, king and nine, and you have the jack over here and we each have three, because they're both even all the way around. I had a lot of company.

Bowie: No, I didn't...I didn't get it either. Pass now.

How so?

[voices in the background]

[?]: Take it away from _____.

[door slams?]

[?]: Hello, how are you today?

[?]: _____?

[?]: I know it's clubs. Well, I'll lead a heart.

You can sure _____.

[?]: Oh, yes!

[?]: I'll take it.

[?]: Well, I had you guys a-talking _____ fellows doing some talking here this _____.

Well, it wouldn't _____. Oh, I didn't know that God-damned thing was running _____ there.

[?]: Yes. Yes, I don't what it is.

Bowie: It's sitting on that _____.

What's the clock?

[?]: Well, a clock.

[?]: How did you know, Eddie? [Eddie Colletti?]

You've got them all...oh, you've got them all.

[?]: What? Oh, not through me you don't take that one.

You didn't _____ your...

Bowie: What is this son of a bitch for?

Oh, that...that's an infernal machine.

Bowie: What?

[?]: You'll find out pretty soon if you stick around and _____.

Talk into it. That's an infernal machine.

[?]: A phonograph _____.

[?]: It is...

[?]: It is a phonograph.

[?]: She's taping the records now.

[?]: Making a record!

[?]: Cecil's Diner and Grill, and he makes a record.

[?]: Yes.

[?]: If Barney gets a couple of _____ he'd make a record.

[?]: _____?

[?]: What?

[?]: _____?

[?]: I'm up there.

So am I.

[?]: Oh.

No. No, just the ace _____.

Bowie: I can only see two cards _____.

The aces and clubs are down, see. When I total this down...

Gold Tooth Tony: It's twelve, sixteen, twenty-seven, twenty-nine, thirty-nine, forty-nine.

Bowie: Forty, fifty, sixty _____.
[laughter]

Geemeny, crimeny. Did you say two short games? Look at that.

Bowie: What time now?

[?]: Four thirty.

Bowie: I guess we could _____
a game, you know. And not too much
_____.

Yes, they really were short games sometimes.

[?]: He didn't want to wait.

[?]: Two, four, six, eight, ten, eleven. Your deal, Cecil.

Cecil Kirk [?]: Well, I need a wide [?] one, too.

Hey! Johnny, we need a drink back here again.

[?]: Two, four, six, eight, ten.

Johnny: What do you want, a drink?

Kirk: Yes. No, I want whiskey.

[?]: He _____. [laughter]

[?]: Four beers, Joe. He said, "Four beers, Joe."

Cecil wants whiskey.

Johnny: Tony, what do you want, a shot?

Gold Tooth Tony: A cigar.

Johnny: A cigar?

You won't have to look at that thing. It'll bite you.

Four-Day Jack: I'll take mine straight.

[?]: "Four-Day Jack" said he'll take his straight.

Four-Day Jack: I've got the _____.
Yes, I've got the _____ working.

[?]: Oh, it's working.

Cecil: No, I think he's erasing the other?

[?]: What?

Tell me about the time that he...

[too many voices blending together.]

[?]: Who lost the third one, Tony?

Gold Tooth Tony: [laughter] No. So you
_____ the prize. That's bad.

[?]: Did you cut them?

[?]: No. No deal.

Gold Tooth Tony: You deal.

Kirk: Take some of these ones, Johnny [Zalac].

[voices in the background]

[?]: I think I'll go downstairs and see
_____ for a dime.

[?]: ...put one of nickels in the slot machine.

You want me to play the slot machine?

[?]: No, it wasn't a phonograph.

[?]: Yes. [laughter]

[?]: Say, that's doing all right.

Kirk: Is it still running, or is he erasing it?

Bowie: No, it's playing.

[?]: It's been playing.

Kirk: He played it back.

[?]: He played it back and I then it's erasing now, I think.

[?]: No, it's playing again.

Kirk: What do you mean.

[?]: I think it's playing.

Kirk: It's doing something.

Well, according to Hoyle, I'll call. I should call now.

[?]: It should be a light or something to tell when it's playing back, or...

[?]: I don't know whether it is or not.

[?]: It's advancing. It reverses when it plays back.

[?]: No, that's the way it plays.

Gold Tooth Tony: _____.

[?]: It's just rewinding over to another
_____.

[?]: That's the way...that's the way it's playing. That's the way it was recording before.

[?]: [laughter] Jesus Christ! I didn't think that was recording before.

*You reverse them to play them _____
them all with the _____. I called.
I didn't mean to, but I did.*

[clatter in the background.]

Bowie: Well, I'll tell you..._____ the money.

Well, that's all right.

[cash register bell rings]

My lead, too, right?

Bowie: Yup.

Well, boys, I don't know. I'm going to go just like I had them.

[?]: I guess you do have it.

Got that, anyway.

God damn, I don't know. _____.

[?]: Mine?

[?]: Yes.

Bowie: A lone ten of hearts?

[?]: A lone ten of hearts.

Bowie: And I didn't lead the ace and catch
[?] it? [laughter]

[?]: Maybe the old _____
there, yet.

[sounds of cards being dealt]

Bowie: ...save this card.

[?]: [laughter]

*I didn't mean...I thought I had the ace of hearts.
I had the ace of diamonds mixed up there.
There is eighteen.*

[?]: By a margin of...

*...twenty-eight, thirty-nine and six is forty-five.
What?*

Bowie: Ace, king, jack nine, six of hearts.
Tony got the ten.

[?]: Yes.

*Wait a minute. Did I give you one too many?
I thought I had the ace of hearts, I had the ace
of diamonds.*

Bowie: I always thought I'd _____.

[?]: Watch your ten there.

My ten? No, no. [laughter]

[cards are shuffled]

[?]: I've got all the other hearts.

Tony had the only ten.

[?]: You didn't hesitate to play it either, did
you?

No. [laughter]

Gold Tooth Tony: Yes, well, throw money
_____.

[?]: I'll have a beer. That's something
anyway.

[background voices]

Well, your _____...

Bowie: Well, I'll frog. If I can't pick up the
goddamdest, fuckers [?] down that you ever
saw.

[?]: [laughter] Jesus Christ. You've got
every kind but Burgermeister there.

Bowie: It's a _____.

Yes, that's what that is.

[?]: Can you pick it up? You're leading,
Tony.

Gold Tooth Tony: Oh.

Bowie: You're more soft now than if I had
a heart solo.

Well, sure you are.

Gold Tooth Tony: I lead or you?

You lead. I deal...I dealt.

[cards dealt]

[voices in background]

[?]: Well, we lost about seven...no, six...
four points is all we lost.

*Emrich [?]: Fourteen...thirty-three, thirty-six,
thirty-eight, twenty-nine, sixty-two.*

[?]: Sixty-two? Fifty-two.

Emrich[?]: Sixty-two.

[?]: Oh, no. Fifty-two. You're darned right. I have fifty-two.

I think he's right, —ec.

Gold Tooth Tony: It's fourteen. Fourteen.

[?]: I know I'm right.

Gold Tooth Tony/Four-Day Jack [?]: Fourteen, and here's sixteen, nineteen, thirty-three, thirty-five, twenty-seven, thirty-eight, forty-two...forty-two, fifty-two.

Yes, I was trying to get two average, but he wouldn't go for it.

[?]: He thought it was going to pay off.

[?]: I'll give you five in.

[?]: You'll give me three, four. Come on with another one.

[?]: Two.

Gold Tooth Tony: There was never really two of them in.

[?]: No, even he had two in his hand; he was going to give him two.

[?]: That was just for _____...

I thought I was going to talk him out of two, but he wouldn't talk.

[?]: Ten points.

[footsteps and whistling in background]

[?]: One of you lost the goddamn _____.

_____ you didn't need eleven. You know, we saved seven.

Kirk: That's the first chip of the _____ that I've collected, and I've been trying all the time—trying and paying.

[?]: Tony, how are you doing?

Gold Tooth Tony: Oh, it's going fine.

[?]: He gets one good hand of a game...

You mean because the game's over with and he gets one good hand.

[?]: What did you do, use a pan deck here?

Emrich [?]: I wish we had. I don't know where in the heck that come from.

[?]: It looks like you've got a pan hand, —ec.

[?]: I'll pass.

[?]: Or a _____; I don't know which.

[?]: I'll frog. I'll frog. You're too slow.

What does frogging mean?

[?]: Yes, it means that you get the widow and hearts are...

[?]: _____ pay _____ you get the widow.

And a solo means that...

Gold Tooth Tony: I frog.

[?]: I frog.

[?]: You do?

[?]: I frog.

[?]: Good.

If you solo that means you have a suit _____ for heart, and then you can name the heart solo, but if it's just suits, you can name any of them, and you leave the kitty back.

[?]: You never get anything less than one ace.

What did you get down? What was down?

[?]: Nothing.

[?]: A _____ of club and a _____ of diamonds.

Gold Tooth Tony [?]: We had a lot of cards up there solo.

[?]: Now I'm down.

Gold Tooth Tony [?]: You lead. You lead. You lead.

[?]: I'm leading the best card in the hand.

[?]: I'll need that son of a gun once.

Gold Tooth Tony [?]: There you go.

[?]: Well, well.

[cards being dealt and voices in background]

[?]: I need that. Oh, they've got hearts _____, but I've got that...

[laughter] Couldn't get away with it, could you, Tony? Ten, twelve, twenty-two, thirty-three, thirty-seven, forty-one, fifty-one, fifty-five, fifty-seven, sixty, sixty-four.

[?]: And they didn't...after the big count you made the other time.

Well, you can count this again. That's right this time. [laughter] Cecil don't trust me at all. Fifty-six is what you've got.

[?]: That's four.

[?]: Yes, if I'd had the hearts counted, I'd have led the...

Gold Tooth Tony: You'd lead it.

[?]: ...if I'd have had the hearts counted I'd have led the ace of hearts and picked up any card and then I'd have saved my queen there.

Emrich [?]: Yes, and done all right.

[?]: Whose friend?

Gold Tooth Tony: An empty room _____.

Emrich [?]: One's going to cost you _____ of them, anyway, Tony.

Gold Tooth Tony: Hello.

Yes, see, he won't talk back to you.

Gold Tooth Tony: It's flashing.

Flashing? Oh, I don't know.

[?]: The reel's running off of here.

Gold Tooth Tony: Oh, no there's another one going through here.

Yes, one small one.

Gold Tooth Tony: Yes, he knows how it would be used.

Yes. You're getting down so there's nothing on it.

[someone whistles]

Why don't you give me something, Cecil?

[?]: He did.

I'm low man. What's the matter?

[?]: You better pass.

[?]: I have to pass.

[?]: Well, we've got.

[?]: I'll sell those. Put a _____ on the cards.

[?]: Yes, I'll let this deal _____.

[?]: Hmm. Goddamn.

[whistling in background]

You've got awful close to something, Cecil.

[voices in the background]

No, we haven't got very much.

[?]: It won't save the day for me.

[?]: Twenty-one, thirty-two, twenty-eight...twenty-four, ten is two is eight...

Gold Tooth Tony: Forty...eighty-four. Eighty-four?

That's right, Tony, as much as I hate it.

[?]: Of, course, they've been a sucker before I _____...

[?]: ...seventy, eighty-four.

[tape off and on]

[?]: He's not told about the Turkey Sandwiches.

Four-Day Jack: He's got forty _____ at Desert Cafe and Bar. That's it.

[?]: Tell him about the turkey sandwiches, Jack.

Four-Day Jack: Yes. And we serve the best of everything.

It isn't going on the reel now. [laughter] Oh, the hell with it.

[microphone is being scraped; tape off and on again, and the card game is still on. They are now playing cribbage. The players are Jack, Russell, Duncan Emrich and others.]

[At 1:37 on the counter the recorder was turned off, and it was on again at 1:40.]

You know what going on, right?

Bowie: What?

OK.

Bowie: You know, there were those C. C. Gang was here. Well, Mrs. Kramer's [?] here now used to be the Nevada Buick.

Yes.

Bowie: We used to hang around there and _____ beer, and everybody would hold them up for two bits and get a can of beer. So they used to hold me up a lot of the time; they were good to me. I got along with them. And then I'd have a drink of beer out of the can; it tastes better out of the can.

Yes.

Bowie: So when they'd get short of money, people would get wise to them; they'd go and gather up bottles from the homes and everything in bags and sell them. So, there was an old woman here by the name of Mrs. Murphy and she died. Well, after a while somebody bought her house and they cleaned it all out and throwed all her old clothes down on the city dump. Well, the CC Gang would go down there to get some junk to make a few bits to buy some beer. So, they spotted all these clothes. They had so much of the clothes there that one of the boy's folks had a horse and buckboard, and he went home and got a horse and a light wagon...and he went home and got it, and he loaded all this stuff on the wagon. So in among the clothes was a bustle—bustles were in fashion then.

Yes.

Bowie: And they looked at it and didn't know what it was. And they started to throw it to one another playing catch with it. And a roll of bills came out of it—five thousand dollars. That's an awful lot of money to leave behind.

Yes, I _____. [laughter] OK, now we're got to get your...your name is John Bowie.

Bowie: John Douglas Bowie.

You were born...

Bowie: In Virginia City, November 5, 1874.

Eighteen seventy-four...that makes you how old now?

Bowie: Seventy-six. [This tape was probably recorded in 1950, then.]

Seventy-six? Are you older than Deacon/Deac?

Bowie: No.

How old is Deacon?

Bowie: About seventy-eight.

Seventy-eight. And you went to school here?

Bowie: I went to school in the First Ward, the Third Ward and the Fourth Ward and the private school here.

Was there a private school here?

Bowie: Well, they had three or four.

Oh. And what did you do?

Bowie: Well, my folks were mostly in the milling and mining business.

Oh. Did you work in the mines at all?

Bowie: I worked in the mines some, yes. I'm one of the hot water plugs or what's left of them.

Yes. And the hot water?

Bowie: Yes, and the hot water there pouring on your bare back.

Now, let's see. And right now you're caretaker down at the hospital.

Bowie: I'm caretaker down at the hospital.

OK, John, how about telling me some of these old stories?

Bowie: Well, two old fellows was sitting in the Cape Saloon one day and...

What saloon?

Bowie: In a saloon, and it had a cape like this and a _____ bar.

Yes.

Bowie: And she got out of her car all by herself. And it had a foreign state license on it—that is it's not from the home state. So she came in, and she had very short briefs on, and a very short _____ the old man says. And she bought a pack a of cigarettes, and he said, "My God, I've been married to my old woman thirty years and I've never seen that much of her!"

[laughter] You see a lot these days, especially when they come up out of Hollywood or Los Angeles tourists. What was that one you gave me at the bar? Oh, more...you had more money in your pockets...

Bowie: Oh, well, I have more money in my pocket than you have." And all of a sudden I came out here and I told a tourist that and I said, "Now you're _____ when you're sore at that."

"Well, I'm not sore. I ain't got none in my pocket."

"Well, you ain't got none. I ain't got none in...you ain't got none in my pocket either."

Got none of your money in my pocket. What do you think of the town now...happening to it.

Bowie: Oh, I don't know. It's got to do something. I told Zeb [Kendall], I said, "If we don't, them Joes will have to get something or that's the last bet."

Where are they drilling now?

Bowie: Well, they didn't start yet, did they?

No, I guess not. That's right.

Bowie: No, they're going to start up here again someday.

Oh, what are some of the things of the old days they had up here you remember? Do you

remember...were you here around any killings or anything?

Bowie: What?

Were you here when there were any killings?

Bowie: Oh, I was, but I was small.

Or you were here when the line was here.

Bowie: Yes, I was here when the line was here. I wasn't here when the double line was here.

Did they have a double line?

Bowie: Well, there was houses on both sides of the street.

Yes. Yes. I talked with Joe Farnsworth about that and he was...where the cathouses...and telling stories about her place.

Bowie: *[laughter]* I remember one time... well, it shows you what kids are, you know _____ from the county border to clean up the house and everything.

Yes.

Bowie: And she had fine furniture and fine rugs. So me and another kid was going down...I think his name was Zimmerman or _____.

What?

Bowie: Fenniman.

Fenniman?

Bowie: Yes. And they called her the _____.

[inaudible, loud voices in background].

Bowie: So we were going _____.
and I had a _____. Well, I thought
something was _____ and I
there and that...

Right.

Bowie: ...all _____. It
must have cost twenty-five or thirty dollars
at least. And so we picked that up and put
it under our arm and walked down the
neighborhood where we lived. And a woman
down there spotted it, and she wanted to
buy it from me. We didn't know what a
w_____ was, and she give us twenty
cents.

Where did it come from?

Bowie: It came off of a...out of Cat
Thompson's house. It fell off, out of the
window, and the Chinaman had all that on
the window sill, see.

*I see, yes. [laughter] Well, what are some of the
things you remember about this town, I mean,
if somebody were to ask you the half dozen
things you remember most.*

Bowie: Well, I remember when two of
the...three of the biggest circuses traveling
used to come here every season and stay
here one or two days down there at the foot
of Wiseman's Street. And I remember the
elephants pushing the band wagon up the
hill, and I remember about 4:00 in one of the
circuses a fellow with a hot air balloon got on
the trapeze in red tights. And he went higher
than that Mount Davidson, and the
lit on the plateau were on the other side.

Really?

Bowie: Yes. And the circus wagon went
over with his clothes and got him. He come
back, he says, "I could have lit on that sight
there, but it didn't look good to me."

When was that, roughly?

Bowie: Oh, that was years and years ago.
That was Paul Paul's[?] Circus: Paul Paul, and
Montgomery Queen and Cole, and Barnum
and Bailey, _____ Brothers.

*Got in a hot air balloon from down in
Washington?*

Bowie: Yes! Yes!

I'll be damned.

Bowie: Yes, and I see him take off. He
swung on the trapeze, you know, and he got
up there and rolled a cigarette up in one hand.
[laughter] Well, he was all right.

*It's lucky he didn't get caught in a Washoe
Zephyr. [laughter]*

Bowie: [laughter] So he said afterwards,
he said, "I've got a _____
on that side of that mountain. It just
didn't look good to me; it's too steep," you
know. So he had a parachute. You know
I've noticed them balloons, them hot air
balloons when you drop away from them
with a parachute. The balloon goes one way
and the parachute goes the other. Did you
ever notice that?

No, I've never seen them.

Bowie: Oh, they're big _____.

*Let's see... OK, what else were big days? I never
heard that.*

Bowie: Well, I'll tell you. Now, you've
heard already about this strip tease, didn't
you?

Strip tease?

Bowie: Yes.

Yes.

Bowie: Well, I heard it... I saw h_____’s m_____ there, and they had a black wire catty corner across the stage, and a woman came out of there with a black hat, all dressed in men’s clothes and a cane. And she got up on that black wire and threwed the cane in the flies, and she took here...she took her hat, throwed that, took her coat off, and throwed every goddamn everything up on there, on that slack wire.

On the slack wire?

Bowie: Yes, right. I knew I hadn’t seen that before.

I’ll go to turn this off. OK.

[tape off and on again]

Bowie: It was during the Tonopah excitement.

When was that?

Bowie: Oh, I guess that was 1901 or 1902, the silver discovery out there.

Yes.

Bowie: But the V & T Railroad was running, Carson and Colorado, and there was quite a bunch of passengers got off at the Moundhouse. And the V & T Express from Virginia City...

This is very tough[?].

Bowie: ...the V & T Express stopped there. And an old fellow got on there with a roll of blankets on his back, so I looked at him and I didn’t say nothing. I didn’t know who he was. So as the train passed Carson, the conductor or the brakeman announced his stations, and when he came to near Steamboat, he said, “Steamboat!”

And that fellow got up and he said, “My God, I’ve been in Nevada one year and I ain’t seen water enough to float a steamboat.”

[laughter] Those were the hot springs that were named by Mark Twain. Didn’t he name them? I think he named them Steamboat. [laughter] Hey, you should have heard the story John just told me about the circus here in the old days. What was it? A guy got in a balloon.

Bowie: Yes, I don’t know who he was, but he was dressed in tights and went up on a trapeze. Yes, I saw that.

And than got on a hot air balloon and floated higher than Mount Davidson, went down on the other side.

Bowie: Yes, I saw that.

That’s a wonderful story. [laughter] I can imagine that in Nevada on the sagebrush desert. A guy in red tights floating over Mount Davidson in a hot air balloon. [laughter] We’ve got John on here pretty good.

Bowie: I was going to tell you some good tales.

Well, any time you want to, John, why you come in.

Bowie: Yes, I will. I’ll think some. I’ll think of more of them.

John Zalac: Oh, tell him about some of those there, John, that you used to...when the diamond rings and the _____.

Bowie: Oh. [laughter]

[?]: Oh, now come on.

Sure.

Bowie: No. [laughter] No. [laughter]

That's part of Nevada.

Bowie: What?

That's part of Nevada. Put it in. Sure it is. I mean, this doesn't go anywhere.

Bowie: Oh, that would give me a bad reputation.

That won't...[laughter]...you're worrying about your reputation now. Nobody's going to hear them except you and me and Johnny.

Bowie: I won't say. I won't tell that.

Look, I mean, they belong part of the history of the state. Who's going to know? You're seventy-six and you're worrying about your reputation.

Bowie: Well, I always had a good reputation anyhow.

Well, I guess you still do.

Bowie: Yes, I do.

I mean, a story that...

Bowie: I'm a clean man; I live clean, and I don't...

A story doesn't mean anything. No fire..., but clergymen tell them.

Bowie: Yes, I know.

Did you ever hear of...

Bowie: Did you ever hear this one about the Waiter girl?

No.

Bowie: Well, we'll tell that.

Well, yes.

Bowie: You know, a fellow invited another into a restaurant, you know, and they ordered. Both had hamburger sandwich and coffee, and they might have had a little other refreshments, and when he came...got the check from the waitress, well, he didn't say nothing, but he thought to himself, "That's too much." But he didn't say anything to the waiter. Three dollars. So, he gave the waiter the three dollars, and when he was going out—he was the last to go out, the other fellow that had invited him went first. Then he said, "Miss, what's that around your neck?"

"Why that's my necklace. Why?"

"Oh," he says, "I thought it was your garter. Everything has gone up so high."

[laughter] That's a good one.

Zalac [?]: Tell him about Mrs. Murphy, John?

Bowie: Yes.

I've got that on there. The town didn't know what was going on at the time. It was a little trick.

Bowie: Yes.

Zalac [?]: Tell him about some of that high-grade you used to get down there.

Bowie: What?

[?]: Tell him about some of that high-grade you used to get, some of your experiences down at your mill. John used to operate a mill—had their own mill.

Yes. Sandwich.

[?]: Six-Mile Canyon, right John?

Bowie: Right.

What was down Six-Mile besides...I mean, all I can see down there now is Brewery. Where were those Indian shacks?

Bowie: Oh, that used to be the Butter's Plant, the Omega Mill, Curry Mill, the Railroad Mill, Plackson Boy's Mill,...

Bowie Mill. How many breweries here in the old days? How many?

Bowie: Let's see, there was, one, two, three, four, five—five breweries here and one in Gold Hill.

Six.

Bowie: Yes.

You wouldn't believe it, would you?

Bowie: No.

And the rest of...you probably couldn't count the saloons. Which was the rough part of town, if there was a rough part of town?

Bowie: Oh, there...the Gilmore Gardens, Barbary Coast.

Where was that?

Bowie: That was up on the Divide.

It was?

Bowie: Yes.

Was that the roughest part of town?

Bowie: Yes! They had an awfully rough joint up there.

But then, I mean, you never hear about that in the old books on the place.

Bowie: No, but they ought to have it around. I know Gilmore, boy. I didn't know the old man. Gilmore died recently in... well, he died in South Tahoe, but he lived in Reno.

Oh.

Bowie: Yes. They were hard nuts.

[?]: When was this?

Bowie: Oh, that must have been in the seventies sometime.

In the old books I never read about Gilmore Gardens.

Would they have...

Bowie: _____ a few old-timers. Oh, Deacon would know and Joe Farnsworth.

Yes.

Bowie: Yes, they'd know.

What did they have...dance gals or anything?

Bowie: Only some old broken down women that would be going in there drinking and everything else. And the way I heard—my folks told me this—there was a murder up there one time, and there was a fellow by the name of Cochran and Larken, and they were both after this woman. One would have her one time and the other would have her another, you know.

Yes.

Bowie: So this Cochran was found murdered, so they arrested Larken on suspicion.

Yes.

Bowie: And he didn't have no gun. And they searched his room and everything and they couldn't find no gun. But the next day this Nellie Sears, she died over at the old county hospital. So, "you didn't search thoroughly. You better go back." So they did, and they found a gun. And they gave Larken

a jury trial up here, and they convict him and they hung him. Well, during the big fire our jail burned down, and they let him out and brought him down to Gold Hill and put him in the jail down there. And the jailor says to him, "Now I'm not a going to lock you in. You know what that means."

"Yes, I do, but I ain't going to go. I'm innocent man," he says. So anyway, they hung him. And this old woman, Nellie Sears, died over at the old county hospital, and before she died she confessed that she swore Larken's life away. It was her that killed him.

Yes.

Bowie: And that was pretty tough.

Pretty damned tough. Pretty damned tough. When was that?

Bowie: Well, that must be in the seventies, too.

There's a couple of old-timers, your newcomers. What do you call them?

[?]: Hot Water Plug and the Johnny Come Latelies. [laughter] He was telling me Larken and Cochran.

[?]: Yes, Larken, Pete Larken.

That was tough. Telling about somebody...

[?]: What happened?

He got hanged here...

[?]: Oh, yeah?

...in seventy...

Bowie: Pete Larken.

Do you remember, John?

Bowie: What?

Do you remember it?

Bowie: Oh, I don't remember it, but my brother and I heard my folks talk about it.

Did you ever hear your folks talk about Julia Bulette?

Bowie: My brother.

Did they know her? Did anybody...

Bowie: Oh, my brother might have knew her, but I don't know, he was a small kid.

Yes.

Bowie: Yes. He saw Millain get hung out here?

He did?

Bowie: Yes.

Did he remember anything about it?

Bowie: Well, he used to tell me all about it.

What did he tell you?

Bowie: He told me that the state hung him right above the Jewish cemetery...

That's right.

Bowie: ...at the entrance of the old Brooklyn Tunnel Dump.

Brooklyn Tunnel Dump?

Bowie: Yes. And so I used to go out in the grade there often, and I'd would...when I'd come around there I'd look over there, and I could see what I thought was the gallows.

Yes.

Bowie: But then after I got going around the hills more, I went over to it and it was... some Indians had camped there, and they put up a little camputti [?] there with these iron pipes and stuff.

Yes.

Bowie: They didn't leave the gallows there.

No, I think they took it down.

Bowie: Yes. But the old gallows that hung Larken was up at the jail for a long time. They tore it away there and then they burned it up.

Where is he now? Here in Virginia?

Bowie: Yes, he's in here. I thought Millain was the only...I thought Millain was the only man hung here in Virginia.

Bowie: Well, Larken got hung, too. Larken got hung up there and Millain got the one up there.

I don't know...do you think Millain was guilty?

Bowie: Well, circumstantial evidence.

Pretty strong.

Bowie: Yes.

She must have been a good gal that woman named Julia.

Bowie: Old Zeb used to tell me, "Hell, yes!"

I said, "You don't know her."

"No, but what I heard, she's a swell woman."

I said, "What's swell about her?"

"Well, she had plenty of money and she was a fine spender. She was good to the down-and-outers. You see, she'd take you up and buy you a pair of shoes or a suit of clothes and rig you out fine."

Yes. Well, it's a good Nevada custom: a good spender and be good to the down-and-outers.

[tape off]

AFS RECORDING NUMBER 10,012

CHRONICLER: JOHN (LAST NAME UNKNOWN)

Tape Introducer: This is AFS recording number 10,012, original LWO number 1,630. This is reel number two of sixteen.

John _____: You know, there were two Irishmen watching an airplane—Pat and Mike. They look alike. So Pat says to Mike, “I’d hate to be up in the air with that thing.”

Mike says, “I’d hate to have to be up in the air without that thing.” [laughter]

Duncan Emrich: [laughter] That’s good. Where did you hear all of these stories?

John: Oh, I heard them years ago.

Did they have them on the vaudeville as they came through here, or something?

John: Yes.

Talk about the barrel going up Mount Davidson?

John: Well, Joe Farnsworth could tell you about that.

Did you see it?

John: No, I tell you, I wasn’t there...I was there, but I didn’t...wasn’t uptown that day. And I saw the _____ many-a-times.

All right. And another...all right, and another thing, then, if you don’t know that story, what was the theater like here in the old days? What sort of programs did they have?

John: Well, like vaudeville and mysteries,

Yes.

John: Kind of like drive-in.

The old...anything beside that? They didn’t go into the...?

John: I tell you, I don’t know what year it was, but I saw the parade. It was the _____ minstrels was here at that time. And we were going to give a local celebration, and we had collected several hundred dollars...

Yes.

John: ... just from the local people here and Gold Hill, Silver City and Dayton; we used to have a good time. And J. C. Hampton was the treasurer—a very good man. And he went down to the San Francisco Bay—I don't know exactly the date—he was going to Portland on the *City of Chester* _____ steamer and the *City of China*, an iron-clad steamer, broadcast...run into them broadcast and thanked the city of Chester. And Hampton and his wife were drowned.

Hm.

John: Buried over here in this Masonic cemetery. Well, he used to be the treasurer of the local celebration.

Well, we had a band here, but we were kind of slow, and they...some outside town that engaged the band. Well, they took the job. So we were up against it for a band. So the band's agent for the _____ Minstrels came here, and one of the committee went and saw him. He said, "We're up against it for a band for our local celebration, and I understand you're going to show here on the Fourth of July. Well, what I want to know, would your band...could we engage your band for that celebration?"

He said, "Sure, we'd be glad to do it."

"We'll give you what money we got for the band for the music."

And he said, "Yes. Our whole company will be in that celebration." It forty actors, and the band was twenty-five or thirty in the band—uniform[ed?] band. They played all day here—packed houses the two nights.

Wonderful.

John: Yes. Good act.

All right. Where...now, where did they have that—on C Street or up on B or...?

John: They had that up near the clubhouse. They had...

Yes.

John: ...they played all day and night on the corner here.

Joe was telling me...you know, Joe Farnsworth... he was telling me about they used to sell a lot of cocaine around here in the old days.

John: I could tell you a story about that cocaine.

Five cents a...five cents a...

John: I don't know what it was...five cents. Well, I burned eleven hundred dollars with them [worth of it?] there.

When? [chuckles]

John: Up at the... up at... or not the... at the house there.

Courthouse?

John: Courthouse. One... oh, yes, see, what year that is. I can't remember. But Cool [?] was the sheriff, and I was the deputy sheriff for a short time.

Oh.

John: And he said to me, "What are you going to do with that dope, John?"

I said, "Well, I tell you, John, what do you think about sending it down to the custom house in Reno...in San Francisco?"

"Well," he said, "we can't tell what them fellows are doing down there."

I said, "No. They might go and sell it." So we burned it up in an office in the stove in there. And I put it in the stove, and, of course, I'd smelled Chiny-houses...well, it just smelled like a Chiny-house. Burned that...two big...

Johnny-house? What's that?

John: Chiny-house.

Chiny-house.

John: [laughter]

Joe said that they used to _____ around here a lot.

John: Oh, they did, yes.

Little...what do you call them—spindles...

John: Spingle.

Spingles.

John: Yes.

And sell it for, what, ten cents? Two bits?

John: Yes, but then...they cost a dollar and a half now, that much now.

Oh. And they still sell it?

John: So there was a fellow by the name of Ali Mann. He was a...he was a painter and a paperhanger, and he was painting my mother's house with... papering it,...

Yes.

John: ...and he says...my mother says, "I'm going to make the fire, and I don't know what's the matter with that fellow."

And I said, "What fellow?"

"That darned man!"

So I went out in that barn, and she said, "What is he doing out there."

"Taking a shot."

My mother said, "I didn't hear no gun go off!" [laughter]

[laughter] *That's nice.*

John: Then...and the kids around there, you know, my nephews is around there. She's asking, "What is that fellow doing over there?"

Well, they didn't know it. He had his arm all rolled up in the needle.

Yes.

John: "Well, he's vaccinating himself." [laughter]

Do you know Vicky Keely?

John: Yes.

What's the story about...?

John: About cotton oil?

Yes. That's a good one. Were you in on that?

John: No.

What happened?

John: Well, I'll tell you. Well, it seems that they got arrested for something one time—him and a fellow named Hodges.

How old were they? Youngsters?

John: What?

How old were they—youngsters, or...?

John: Oh, they were young men.

Yes.

John: And they got arrested. They were in the jail, you know, and Vicky didn't _____ this...didn't devise this racket, but old Buck Hodges or Bill Hodges...he must have knowed about it. They got cotton oil somewhere and they rubbed it all over their skin, you know, and came out in a rash. So they had the county doctor go and examine them, and _____, and he pronounced it smallpox. And they brought them up into this old pesthouse, and I think they got out of there someway.

They got out of jail anyhow to go into the pesthouse.

John: Yes, they got out of this pesthouse, too.

Where was the pesthouse?

John: Oh, way over at the old hospital.

What was the difference between the pesthouse and the hospital?

John: Well, one is for contagious diseases like smallpox and something like that.

Yes. And they just called it the pesthouse.

John: Yes.

Well, now, there's another story, too, about...let's see...there was...there was a delivery of either beer or whiskey at the railroad station. Barrels. And they drilled through the bottom of thing?

John: Well, I don't know whether it was that...from down below?

Yes. Under the platform.

John: Yes! [laughter] Well, I'll tell you something. Now, I don't know whether this is truth or not. There was a fellow...my brother used to know this fellow; his name was Paul. He was assistant melter [?] of the Con-Virginia.

Yes.

John: He'd go there...over there in the morning with a big chinchilla overcoat, winter or summer month, I would say.

Chinchilla overcoat.

John: And...yes, and he would light the fires and then go home and have his breakfast.

And then by that time the regular melter would come. They were melting ever day, I think. They used to burn charcoal in them days—not [?] gasoline and oil.

Yes.

John: And they had a great big stack there. So one day he...before he quit, he went to the several dry good houses and clothing stores and bought a couple of big boxes, clothing boxes. They wasn't made out of this veneer; that was out of about half-inch lumber...

Yes.

John: ...and pretty heavy. So he packed all his stuff in there, and he quit the place down there. And he put in amongst the bedding and stuff eleven bars of bullion. So he went to Marysville, and he stayed in Marysville for a while, and then he thought, "Well, it's about time I was getting some money out of this." So he shipped the bars of bullion by Wells Fargo to San Francisco to the mint from Marysville. And there happened to be in the Wells Fargo's office one of their official detectives, and he notices a big shipment of bullion, of silver bullion. He said, "Where did this come from to the place?" Marysville.

Yes, that's over in Marysville.

John: Well, he said, "Marysville? I never knew of any silver mine in Marysville. There must be something wrong about this." So he goes up there, and he hunts up this Paul, and they asked him, and they asked him where he come from, and he told them. "Where did you work last?"

"Con-Virginia."

"What was you doing?"

"Assistant melter." So they notified the office, and they checked on everything, and everything was OK. What he was doing was probably taking the slag home in this chinchilla overcoat...

[laughter]

John: ...and drove over in these...his cabin, and pounding it up and getting the metal out of the slag, then melting it up. They went over to his old cabin there, and they found those burners and the floor all burned in places where he had melted this bars.

Yes.

John: So they didn't do nothing with him. They took the money, the bars, and they let him go.

Yes. I've heard of people, you know, a man who thought he was...well, he made out that he was religious, and he always carried a Bible in the mines because he wanted to read during lunch hour—the Bible. Well, hell, he'd hollowed it out in the middle of the Bible, you see.

John: Yes.

He just put high-grade in it and hauled the Bible out in and out every day! [laughter] Same thing.

John: Yes. So everything checked, you know. They didn't check this slag, but assistant melter; he was a...he didn't care how much metal he took off in the slag, you know.

Yes.

John: He'd put it away till it got cool, and then he'd take that home. They _____ on slack.

A chinchilla overcoat in the summer.

John: Yes! My brother told me... I don't know what he ever _____. But you don't know, I said.

There's a story also around here of stealing watermelons. Where in the hell do they ship

watermelons from up here? Well, they had everything here, even the...

John: Well, they used to ship watermelons from Lodi up here. I've seen them coming in two boxcar loads—all in the cars. I guess his wife _____ of _____ Henry. He died and then the organ/Oregon [?] man went in there, and he died and he left by a big lot of money. Some people say he left by over a million dollars.

Yes.

John: Well, then he had this property in Lodi, and they shipped this watermelon. And they had the whole delivery teams and everything else all full of watermelons, and a _____ walking on the side, and people on the sidewalk looking at them, and they'd go over and give you a watermelon.

Give it to you.

John: Give it to you, yes.

Advertising.

John: Yes, advertising. You know, he was a great grocery man. He had two stores here, one in Gold Hill, and one in Sutro.

What was his name?

John: D. R. McGuillan.

McGern.

John: McGuillan. And he used to sell cheap, you know.

Yes.

John: And people'd say, "Mac, I don't see how you can sell it cheaper than the other grocery stores."

"Oh," he says, "I tell you—quick sales—small profit. I'd rather see the money, and than the goods on the shelf."

Yes.

John: And he used to make his own cider.

John: ...cider and wine. And about Christmastime he'd have one of his...two of his delivery wagons. _____ one of them quart bottles full of wine for advertisement of cider.

Yes.

John: Yes.

Where was his shop? Where was his shop?

John: It's up the street down here.

_____.

John: Yes.

_____, *you could get... _____ this business of getting barreled oysters or...how did get oysters and lobsters?*

John: You used to get these fresh oysters.

From where?

John: I don't know where they got them. All in shells, and they used to have them in the windows—that and oatmeal on top of that and a little fountain. And you could get...

Wouldn't the oy...?

John: ...white oysters, coffee and white potatoes—french-fried potatoes—and coffee and bread for four bits. Could get a small oyster for four bits and a large one for six bits.

Yes, but now look. How did they get them? How did they get the oysters up here in the shells and keep them fresh?

John: Well, I don't know. They used to keep them fresh, though.

I'd like to know. What were they—eastern oysters or western?

John: I couldn't tell you that.

How did they get lobsters here? Champagne, yes—that'd come in bottles, or wine. They had perishable food up here in the old days. That sounds like a good meal—oysters...

John: You know, McGuillan, he was progressive. He...down at the wood yard over there, he had...sometimes he had eight delivery wagons. And he started to put in a steam parlor and a steam wood chopper, and he built a...he fixed up a tank and everything for the water. And when he was about ready to start, the water company come and notified him that they'd have to pay so much more because he had a steam boiler there and it used so much more water. "Oh," he said, "you tell me now when I'm going to start. You know I was going to do all this, and you waited till I was ready to start. No," he said, "I don't want to delay the start of it. I built a couple of tank wagons and go out there in some of those springs and bring my own water in and put it in the tank." So he did. And he even sprinkled the streets when the county had a regular four-horse team sprinkling the streets. And he just went behind. _____ said, "Don't get too close to him, because that would make too much mud. Stay off about a block, and you sprinkle the streets, too." Well, they come to this tunnel. And then the railroad. He was yelling about the freight, you know. He went and he said, "Well, you ought get me a little break on this; I'm selling cheaper than anybody else." (ninety-five dollars)?

"Why do you that? Why don't you _____ keep it with the others?"

"Well," he said, "that's my business."

"Well, this here place is our business, too. If you don't like it, you know what you can do."

So he says, "I know what I'll do." So he brings up two stages, and he'll wait till the

passengers trains'd come out, get ready to go, and he'd have a man going around with a ticket, and take your ticket and baggage to Reno _____, and then he brings back a load of freight. I've seen that.

Smart guy.

John: What?

Smart man.

John: Then the railroad can be his _____.

Yes.

John: It was capital against capital.

Yes. Well, once you got it, you can fight.

John: Yes! [laughter]

_____?

John: Well, they fight and something happens.

Yes.

John: Time?

Have a drink? How about you?

John: Well, I don't care.

Yes. _____, the town must have been good, though. When was the best time in town... oh, I guess it...well, it was back in the last century—1880s, nineties?

John: Well, the old days was better than they are now. You remember the days gone by.

I can only remember ten years back here. Here, you want some of this?

John: I got some.

I'd like to have seen one of those Fourth of July parades here.

John: Well, we had some good times then.

With the...were you ever here when the Emmett Guard's still here?

John: Emmett Guard and National Guard and the Virginia Tigers, and the Washington Guards, and the cold stream [?] Guards in Gold Hill, and the Padre.

Wait a minute now. Who were the Virginia Tigers?

John: Well, they dressed _____ pantaloons and blue jacket and I think a red or white cap. What you call _____. Yes, they were...in the Civil War they had a different kind of a uniform for different companies.

Yes.

John: Yes.

Well, now, what...? Wait a minute. What were those? The Emmett Guard?

John: Yes.

And what was the next?

John: The National Guard.

Yes.

John: The National Guard in the National Guard hall; Emmett Guard is up...

And the Virginia Tigers...

John: Virginia Tigers. I don't know where that... The Washington Guard.

The Washington what?

John: The Washington Guard. You know,...

The what?

John: The Washington Guards. That's more of a...

Washington Guards. No.

John: ... _____.

Washington what?

John: Guards.

Guards.

John: Yes. So they were mostly Cousin Jacks, and the Emmett Guards were mostly...

Irish?

John: ...Irish. [laughter]

Cousin Jacks and _____ [laughter] had their troubles!

John: Yes. And the Padre was _____.

Did they hold a parade?

John: What?

They hold a parade on the Fourth.

John: Yes, they had a fine time. A big parade.

Well, what about the fire companies? They paraded, didn't they?

John: Yes, they paraded.

How many fire companies were there?

John: Well, in the early days there were six—six volunteer fire departments.

Were they Virginia Engine Number One.

John: One, Two, Three, Four, Five and Six.

Is that the right number?

John: Yes.

That was all? No names beyond that?

John: Well, the way they went was just Number Six.

No _____.

John: Well, there was Young Americans... Oh, I don't know. _____ I don't know the names, only the number.

Yes. They had their...they had their troubles, too.

John: Yes.

Getting to the fire first. I remember, weren't they, you know, fighting each other to get to the fire first?

John: Well, that's what they used to do here. They used to gather some of those boxes and stuff, and they _____ company, and get to the fire first and put the first water on. Then they thought that was great, and then they come in and celebrate. [laughter]

First water was the thing, right?

John: Yes. First water. They used to have a pump system here then. Now, they got the pressure system.

There's a damn good story, John... But I wish I'd seen one of those parades.

John: Oh, they're fine. And then the _____ parade.

The what?

John: They'd have horribles, too.

The what?

John: Horribles in the afternoon.

The carnivals.

John: Yes, everybody dressed in ridiculous...

_____ parade, _____?

John: Masquerade. Like a big masquerade.

On the Fourth?

John: Yes. And carnival bands.

[laughter]

John: Did you ever hear that?

No.

John: Yes, oh, we used to have that.

You'd have your formal parade in the morning, and...

John: Yes.

...speeches, and...

John: Yes.

...and then you'd have the horribles in...

John: [laughter] It was horribles. That's what they called them.

That'd be really fun. How many people in town then?

John: Oh, there was 20,000. More than that. And everybody all became like one big family.

Yes. There weren't any differences...

John: What?

There weren't any differences out here, were there?

John: No.

I mean your Jew and your Irish and...

John: The Jews and the Irish, and the Cousin Jacks...the Cousin Jacks were working partners in the mine together _____.

Yes.

John: And then when they come in the saloon, they'd get morbid, and they'd start fighting, you know. And some outsider would go in to separate them and make them quiet. And they'd double back them.

Yes?

John: The Irish and Cousin Jacks! [laughter]

The Irish and the Cousin Jacks [laughter] would double back them!

John: Yes! You'd want to keep out of it.

_____.

John: So one...one Cousin Jack told me this story. I don't know who...his...he used to work down in the C & C. He says, "There was two...there was an accident over at the Combination _____, and we didn't get home till late because we wanted to see...give

all the assistance we could to them.” And well, they come home and there was a Cousin Jenny who says, “I’ve been waiting at the gate,” and he said, “You’re coming.” Tommy Kerno here.

His name _____.

John: “Tommy, what’s the matter over at the mine?”

“Oh,” he says, “two poor souls in the night who got killed.

[laughter]

John: A Cousin Jack and an Irishman.”

Two poor souls and an Irishman. Where did they get that name Cousin Jack?

John: Cousin Jack. Cornwall over there...

Yes, they’re Cornishmen.

John: Yes.

Yes. Were there many of them here in Virginia?

John: Oh, yes. There were about fifty-fifty Irishmen and Cousin Jacks.

You don’t remember any...any songs that were particularly about Virginia City, do you? Bill Griner...is Bill Griner still living?

John: No, he’s dead.

He had one—”Rat-tat goes the bell/ball [?],” something like that.

John: Well, if you could get that “Gould & Curry Fire”—that’s the song...

Where did he get that?

John: And a fellow...I heard it sung up here the Imperial _____, and I never could find it. No place.

Can you remember any words of it? Any more songs?

John: No, oh, it went like this: “A fire, it was raging like a demon in the mine.” That’s all I remember.

Yes.

John: There was a fellow here not long ago the last Labor Day, and I told him about it. He said, “I’d like to get that, too.” And he started to sing some of it.

I said, “That’s the way it goes.”

“Oh,” he says, “that’s all I know of it.”

That’s too bad. He should have hit it.

John: Yes, I tell you the tune of it is the “Boston Burglar.”

Is that the tune of it?

John: Yes.

That’s a good, old song.

John: Yes.

The “Boston Burglar.” What songs did they sing? You knew the “Boston Burglar”; what other songs did you know?

John: No, I didn’t know...I didn’t know it, but I...

Did they sing much in the saloons, or was that...?

John: Well, they’d...and they’d get drunk and sing, you know.

Yes. They didn’t make up their own songs, otherwise they’d be down in Kentucky, or anything like that? No? [pause] What did drinks cost in the seventies, eighties?

John: What?

What did drinks cost?

John: I think whiskey was ten or fifteen cents, or twelve and a half cents. A long bit and a short bit. You know the long bit was twelve and a half cents, and to...they'd give you a drink, and they'd give you ten cents back.

Yes.

John: Yes, because it was a long bit. But if you had the bit yourself, you'd get the drink out of the short bit.

What was a short bit? How much was a short bit?

John: Ten cents.

Ten cents was a short bit.

John: Yes. And twelve and a half cents was a long bit. That would be...two of them...

But there wasn't...

John: ...two of them would be two bits, and the two ten cents would be twenty cents.

Yes, but...

John: The long bit and the short bit.

But they didn't have any coin for the long bit, did they?

John: No, but that's the way the bartender used a real quarter.

Yes, and they charged twelve and a half cents.

John: Yes.

But they wouldn't make any damn change _____.

John: No, they didn't have any change.

Yes. [laughter] Did they have any dime pieces?

John: What?

They had dime pieces?

John: Yes, they had dimes. And, well, five cents was a...it used to be that five cents was a silver piece them days.

Well, that got long, didn't it?

John: Well, the longer you hold this, the shorter it grows/goes [?].

That's right. [pause] What the hell is this? [laughter] _____.

[sound of pool [?] being played]

Then, of course, they had the various organizations around here, didn't they? Miners' Union and...

John: Miners' Union and the Hibernians.

Eagles...

John: Caledonians. Yes.

They had probably good times, too. How do you make it down there now at the...?

John: What?

How are you making it down there now? What?

John: _____

Do you get paid by the county, or...?

John: Yes, I get paid by the county. Twice a month.

What?

John: Twice a month. Oh, I put in seventeen _____ miles [?].

How do you get up and down and back in the winter?

John: Well, I...

Anybody down there take...

John: Oh, somebody'll take me up, because what is the use coming up in the winter? You know, when the snow comes down, it comes up.

Now, what...

John: Figure that out.

When the snow comes down, it comes up. Oh, all right, it piles up. [laughter] Anybody down there now? Have you had anybody, or they send anybody?

John: There are some friends of mine come from...

Or do you just...?

John: ... _____ stay there a while.

Or do you just take care of the building?

John: I just take care of the building, and _____ [enjoyed?] it.

It's insured?

John: Yes.

You don't have much to worry about then.

John: No.

Who pays you—the county or the insurance company?

John: What?

Who pays you—the county or the insurance company?

John: The county. You know, some people tell..."I wouldn't stay down there in that big building all alone."

I said, "You wouldn't, why?"

"But, you know, there's so many died down there, you can find [?] some of their bones."

I says, "Well, they didn't take me while I was younger; I don't think they'll take me now."

"But don't you hear noises?"

I said, "Yes."

"Don't scare you?"

"Well," I said, "one night it kind of startled me, and I got up to see what it was. [makes a pounding noise] Like somebody walking. When I took the searchlight and went all around, I didn't see nothing. Then I went back to bed."

"Did you hear it after that?"

"No."

"What if it had been something?"

I said, "Well, I tell you a story. When I was a young kid, my mother used to tell me, 'You don't want to be afraid of the dead. It's the live ones you want to watch; they're the ones who'll do you harm.'" So I thought, 'Well, maybe it is a live one.' But it wasn't." [laughter]

[laughter] *It wasn't what?*

John: It wasn't alive.

What was...?

John: You know, some of these knockers around here, they...they always kick a live one; nobody kicks a corpse or dead one.

_____ OK.

John: What?

That's right. But, what about some of the...they believed some of the things about the mines, though. Tommyknockers?

John: Oh, they do believe some of them, but I don't. I don't believe in that. I don't believe in ghosts. I don't believe in spirits in

_____.

_____.

John: This is how far I/they [?] expect to go.

Yes. About there. [laughter] What were some of these superstitions in the mines, though?

John: What?

What were some of these superstitions in the mines that they...?

John: Oh, about the...well, I guess the latch/rats [?] was all right. It was bad ground, just like on a ship...

[tape on and off]

Yes. OK. On the superstitions. I mean about the rats.

John: Well, the rats were always bad...bad set in the ground there where the dangerous was less in the cave, and that's a good sign [?]. They do so on a ship; they leave the ship, and they can go to the nearest part.

Yes.

John: And some of the...the white rats...

Well,...

John: ...the white rats can't climb the bell line like the gray ones. They go up on the cage to the next level, but the gray rats, they climb bell line right up to the next level. And

the white rats go around the can, all of them together, and one big rat sit on the...sit away from them, and he'd make noises, and then they'll all work together and lift the cover off of the can. And then they all jump in there—and eat everything you got.

Where have you seen that?

John: In...down in the C & C.

Occasionally you still see a white rat around here, don't you?

John: There used to be lots of them.

What did they bring them in for? Just for the mines?

John: No, I don't know. Somebody fetched them down there for pets, you know,...

Yes.

John: ...and they multiplied down there.

Well, the rats...that makes reasonable animal pets. That's not a superstition really; that's... How about the mules? Did they ever have any mules in the mines here?

John: They had...I think the Sutro Tunnel had mules in there. And they would come in there, and they would pull that train in there, and they'd stop there, and you'd be in front of the air pipe there, and they'd be so warm and hot that the...they'd nose you away, push you away out of there so they could get that air _____. I've seen that. And they were going on the plank there, and they see a bad place there, never forget it—every mule will step aside that plank on the walkout.

Yes. _____ *Had a time getting that started. The mules and rats... How about candles in the mine?*

John: What?

How about candles? Any superstitions about if your candle blew out or...?

John: Well, if the candle doesn't burn, that's a sign of bad air. There's not enough oxygen in the air. Carbonic acid gas—that's a bad sign. You got to get out of there. Of course, a candle will consume more oxygen than you will.

Yes. But I know that the Cousin Jacks believe that if the candle went out, someone was at home fooling with the old lady.

John: Well, I don't know about that.

It's just a belief they had. And they'd take off and go home and check.

John: Yes.

That little kid running around here—the noise is going to come in on this thing.

John: So, there was fellow named Mickey Coleman, he was here one time, and I think it was old Mackay who went around, and they used to have a sconce there. You know what a sconce is.

Yes.

John: What is it? Well, it's a piece of...

John: ...tin.

Yes.

John: And there was a place for the candle and a place for the water troughs [?]. If the candle burns down, the water'll put it out,

and there won't be any danger of fire. So, old Mackay...

It makes sense.

John: ...went around there, and he said to Mickey, he said, "Do you want to keep these sconces full of water so they won't go dry?"

He said, "I do, Mr. Mackay, but the rats drink it out."

[laughter] Probably did some! [laughter]

John: So he started working with a fellow, a young fellow there, and the fellow said to him, "Mickey, that's pretty hot ground."

"I know, my boy, but when the hydrant's hot, you've got to go."

Yes. That's the way the world wags, too.

John: Oh, boy, I can get that...well, I see this woman, and I talk to her; I see them do nothing with him. I thought that she used to have it printed in big letters, and it's underground. Watch everything that happens underground.

Was it a pun?

John: Yes.

Who wrote it?

John: That whole thing is that...

Who wrote it?

John: I forgot the fellow's name now.

Where can you get a copy of it?

John: I was going to ask this woman...I don't know. I'll tell her I like...I give it to her back if she lets me have it so I can get it typewrited.

Yes. Bring it in.

John: Yes.

_____.

John: Everything... That was...that you should put in your book.

Yes. It should have been.

John: Everything, because anybody working underground knows it.

Yes. Tamping, timbering, cross-cut.

John: Yes, timbering and building and the waste corral.

What the hell what?

John: Waste corral, where they put the waste.

Yes.

John: And that huge smelter. And the mucker rattling the chute for more ore.

Yes.

John: And _____ deep enough. Let's take five old trucks, _____ take five.

Because...

John: It goes to the waste corral—_____. And the machines and...widow maker. Do you know what a widow maker is?

That's a drilling machine.

John: A Dover. Yes, a wiggle-tail.

Wiggle-tail. Is that the same as a widow maker?

John: That's what they call a widow maker. It's so much dust, you know.

Yes. _____. That old boy around here dodging that.

John: Yes.

Well, wasn't it...you remember when the Virginia Hotel was still standing up here?

John: Yes.

Steve Trout. Well, there was a friend of his that was working around here then who's...not Johnny-the-Chinaman. Did he die from rock on the chest?

John: I think so.

Came stumbling out of...I don't know, it may have been the Carnier or some of the rooming houses up the street. And he was just bleeding and/when he laid on the floor, and just died right there. Then...another?

John: No. No, I'll see you again.

OK. Any time, John.

[tape off, then on]

OK, what was the first one you asked me?

John: Did you know the last man to box Jim Corbett?

No.

John: His name was Digger O'Dell, the friendly undertaker.

[laughter] Digger O'Dell.

John: What is the strongest letter in the alphabet?

I don't know.

John: *P.*

Why?

John: Because the strongest man can't hold it! [laughter]

Where in the hell do you get all these? You got a corner on them in the town. Every time I come here you got three or four new ones... or old ones.

Yes, I think I've got the names spelled out here wrong.

John: Well, they didn't have their name; they had the Delta.

Yes, but they've got a sign out here.

John: Yes. Well, they...

John: ...which is mostly in that building there. And they were regular sports.

Oh.

John: And they had race track out here. You can see the old circle around there now.

Whereabouts?

John: Oh, about a mile out here.

North of here?

John: Yes. And they race horses and stable, grandstand and saloon out there. And they used to have races every Sunday out there and have buses bring the men out. And they had a dog...they were great dog men, too.

Yes.

John: They had a dog graveyard out here.

They did?

John: Yes. I used to go to school with Jack McGee.

Can you find it now?

John: What?

Can you locate it now?

John: Well, pretty near. And I used to go to school with Jack McGee. He was the son of a proprietor of this Delta Saloon. They went from here to...then opened up the Cafe Royal on Fourth and Market. You know that?

What?

John: Cafe Royal on Fourth and Market, before the fire.

Oh, I just missed that. Start again, John. Who had it...who had...?

John: McGee and Randolph.

Yes.

John: They had this saloon. Well, they may have...made a million dollars here. And when they burned down during the big fire in '75, well, it was hard to get material and everything. Everybody was getting material, and you get it...you had to take what you got. So Joe Douglas, a capitalist here—he was Gib Douglas's uncle; he owned the place. He then went to him and said, "Joe, for God's sake, get busy and get the lumber and build this place. We want to get it built."

He says, "I tell you, boys, it's hard to get it, and if you can get it quicker than I can, go to it." So they did, and they built the place.

So the opening night, a big gang here and big crowd. Well, old Joe come down here,

and he says, "You got a nice place, boys, and you're doing a nice business. But remember: you own the building, and I own the lot. And I'm going to tell you, you're doing so well, I'm going to charge you \$500 a month for the lot." And that...that Delta bar...there was the...was the back bar. There was three in there, oh, in _____ bar. And there were three or four bullet holes in the _____.

Yes. Well, Johnny was telling me the other day they just sawed through the...

John: Gap.

..._____.

John: Yes, this is...Mrs. _____ owned that place, and I think she sold that blank spot,...

Yes.

John: ...and there were three or four bullet holes in there. They had a fight in there and lights out, and then they put it behind the cupboards and chairs and everything out. And when the smoke cleared away, they found two or three of them dead on the floor—the partners did.

The thing was...

John: Cousin Jacks and Irish that time. [laughter]

Easy. But they...they backed all those good gaming house, wasn't it?

John: What?

Good gaming house.

John: _____. And then they passed a law to have all the gambling upstairs.

I wonder who passed that law.

John: A lot of men working here. And a big pair gambling...every kind of gambling—baseball, keno and all kinds of gambling. So they had a bouncer. Well, the one bouncer that I knew was Bill Keogh _____. He had a fight up here, another fight, and whether it was on the square or not, _____, but Keogh won the fight, and he got the job of bouncer up here. And he wouldn't let any of the kids and anybody in there. But I used to see them miners come up there with their \$120 or \$124, and had families and everything, and go in there and lose the whole goddamned thing on the Faro game. So they get up...and he got up talking to himself and cursing and everything, and I never...he wouldn't say it right today, but I saw that dealer—"Here, twenty dollars. Take that twenty dollars." And then he sit down to play, and he said, "No, I give you that, and go home, and you can't play in the house anymore."

Yes.

John: Yes. And that's all he had.

Yes. Well,...

John: So one time, right in the Sawdust Corner... You know how the Sawdust Corner got its name?

No.

John: Well, in the early days they used to use limes instead of lemons,...

Yes.

John: ...and the limes came all packed in sawdust.

Oh.

John: And the bartenders'd take the limes out of the sawdust and throw it down in

the corner. So one...several years after, there was fellow lost a lot of money in there in the Faro game, and he'd come down there about noontime. And he lined the ball up, and he went and got \$1,400 [fourteen hundred dollars] off of that Faro game and put it in a bag, and they never did get him. He went up Union Street. Never did get him to this day.

Oh.

John: Yes.

And where...the Sawdust got its name from the sawdust in the limes they threw out.

John: Well, it got its name Sawdust Corner...it was three or feet deep there when come in and call it Sawdust Corner. And the proprietor said, "Well, it's a good name," and sandblasted the name Sawdust Corner.

Yes.

John: The Sawdust Corner has got sawdust on the floor.

Yes.

John: Did you ever hear the story of the two bits in the sawdust on the floor? [laughter]

No.

John: That was a piece of _____. I ought to gather...gathered all that stuff up. You know, the fellow was _____... _____ this piece of property, and _____, he saw some two bits in the sawdust on the floor. So he stooped to pick it up, and it was some spit and nothing more.

[laughter] That's a good one. Was that the original name for that saloon down the street—the Sawdust?

John: That's the original name?

_____.

John: I don't know what the original... what the heck it was, but that's the... I'll tell you who told me that. He's dead. And when he died he was ninety-one years old, and he told me about the Sawdust Corner. He said they told him four feet of sawdust there, and the gang, they said, "Well, we'll meet you tomorrow night at the Sawdust Corner." And it wasn't named; it wasn't built [?].

Yes, it kind of just grew up.

John: It just filled the corner with sawdust on the corner, and then the proprietor sandblasted it "Sawdust Corner."

Oh. Well, that was an old _____, and the Delta was an old name.

John: Yes, the Delta. What does a delta mean? It means a boggy land, doesn't it?

Yes, down at the bottom of the...

John: Yes, where they raise the _____.

...Pacific.

John: _____ river delta.

Yes.

John: Yes.

Or Louisiana,...

John: Yes.

...Mississippi. Delta's a Greek letter.

John: Yes.

The delta. But...and the Sazarac is an old name here.

John: Well, the Sazarac may have...is a fancy drink, ain't it?

That's right.

John: Yes.

But it was an old saloon here.

John: Yes, that Sazarac used to be on the other side.

Yes.

John: Right where that...

_____.

John: ... _____ Virginia City, it was all send it down to Sazarac, where [whether?] it was all in there. Well, that was on the other side.

But was there ever an original Bucket of Blood, or is that a new thing?

John: No. I'll tell you why I know. I remember that saloon; it was called the Senate.

The Senate.

John: Yes. Lady and...

Because I never remember...looking at the old newspapers, I don't remember ever seeing the Senate.

John: Billy Tinkerly used to run that.

Yes. Well, when did...did Mack name it the Bucket?

John: Yes, he says it's since 1876.

Well, then, it's not true.

John: What?

It's not true.

John: Well, that's all there was to...not true. The...I think around up there by where '62 is, around in there, Madame Pantaloons used to run that. She was a woman, and she was the first woman to wear pantaloons and tend bar.

Madame Pantaloons? That's a good...I never heard name before.

John: Yes. Well, she was a French woman.

Was she good?

John: What?

Was she good at...?

John: I don't know. I never went in there talking about.

I mean running bar.

John: Yes.

_____. *Do you want a drink, John?*

John: No, no. I can't beer anymore.

Can't beer anymore. [laughter] Johnny, may I have a drink?

John Zalac: I think you better have a drink.

John: I _____, you know, here.

Did you get your clock fixed? [clock chimes] It's running.

John: Yes, running...around the clock.

I got a lot of good stories out of John.

Zalac: Oh, John's just full of them. He's full of more surprises. John, do you want another beer?

John: No, I don't want any more.

How about a little brandy?

John: Well, I...

Zalac: I should have given
_____.

John: Now, talking about clocks... Let's see, CC...I think was in here. But this wasn't the regular Delta. They had a clock on the wall, on the wall, and it wasn't running...it says on the sign _____ "Now take care."

[laughter]

John: And another place...and another sign he had, a big jaw bone—"Don't Go." *[laughter]*

Yes. Like a skeleton.

John: I want to show you... Oh, I can't get them all.

John: Yes.

Card game trick?

John: No, I'll tell you a trick. I want to get the spade.

[sound of shuffling cards]

John: _____ The ace of spades... Well, anyhow...

You haven't got a deck; you've got a panquine deck.

John: I'll tell you what I'll do.

[?]: What kind of tape do they use on books that are starting to tear?

Scotch.

[?]: Scotch?

Scotch tape. See right there.

Zalac [?]: Oh, I mean on the back.

John: No, I haven't got no...

[?]: Use masking tape or something?

John: _____.

I wouldn't know. The back of the book, is it... Well, if you pull it off, it'll take it with it. You've got to put it on permanent... What do you mean, that directory of Virginia City, for example, that you got over there—the backs are breaking? Oh, here you ought to send them...or some book man ought to do that.

John: Well, I would use this— _____.

They kind of... Do know the names? Isabar?

John: No. There's a...sometimes I can...

It's a joker.

John: Yes.

Here's an ace of diamonds. Will that do you?

John: Well, I got that.

OK.

John: Now here. You might have a big heart,...

Yes.

John: ...and I might have a big diamond. That means that I have lots money, and you are very _____.

Yes.

John: But behind...but there's always a man with a big spade...

Yes.

John: ...that dig my grave or my _____. Well, you been so that... But behind my bar I keep a _____ club for anybody who asks me to trust them.

Do they have that up here?

John: What?

Do they have that up in Virginia City?

John: Yes. [laughter]

Say it again—one through.

John: You might have a big...

_____.

John: You might have a big heart. That means you're a _____. And I might have a big diamond—well, I have lots of money.

Yes.

John: But there's always a man with a big club, big spade,...

Big spade.

John: ...to dig my grave or my _____. But behind my bar I keep a big club...

Yes.

John: ...for anybody who asks me trust.

OK. That's OK! [laughter] Cash on the barrelhead. [laughter] _____.

John: Deacon ought to know a lot of stories.

Yes, Deacon is harder to get to talk, you know?

John: Yes.

Deac...he knows them all, and if you tell him, he'll say, "Yes, yes, yes," but he's not going to go on talking for a lot. He... But you're...you and Joe Farnsworth...

John: Yes.

...are the best.

John: Well, I tell you, Joe has got more of a gift of gab than I have.

It doesn't make it any truer.

John: No. Well, here's luck.

Luck.

John: No, I don't know anything about the big fire, see. I was born in 1874.

Yes.

John: And I was about one year old. So they blowed up our house. Before they did that, they had a big team—four horses—and they had all the furniture out and everything. But they had a man by the road... And my mother told me we had a couple of chickens, and my father got the chickens, and he looked around, and he couldn't find the [a?] piece twine or rope to tie the legs of them,...

Yes.

John: ...and he said, "To hell with them." Then he threwed them away. So we had a half a barrel of flour, what we needed, you know,...

Yes.

John: ...them days, them times, so he packed that out, and the bottom of the bag fell out, and they lost all the flour! [laughter] So the teams...before they blowed up the house, they went around and looked that nobody wasn't in there or anything else. And my father had about 200-cord of feeder wood that he bought from a Chinaman; they used to go up on the Cedar Hill and chop the wood and pack it down on burros, and he bought it. And that all went up in smoke. So they burned the house, and they blowed the house up before they burned on account of saving the mine—the C & C mine.

Yes.

John: So this team came along, and the company told Hardin to take the people and neighbors and the people out of the fire zone to safety, and they had never... The man started to load the bullets on the wagon, but he didn't...my father didn't say nothing to my mother, and my mother said, "My God, we're losing everything, and now you're coming and taking it away. Where are you taking it?"

My father said, "Let him go." He said, "If you lose that, you'll get burned up; he's going to take it to safety." So he did. So he told me that he went down by the county hospital. On the other side was a big, two-story framed building. It was a laundry one time; it was owned by Hall—a man named Hall. So they loaded the stuff there. "There was nobody there," my mother said, "and I thought he'd get in the door to put the stuff in the basement, and the door was locked. So I tried the windows, and I got the window open, and I went in and I opened the door,

and they put everything in. And very soon here comes Hall. And he raised hell with me and was going to have me arrested." She says, "You broke in the house?"

"Yes," she says, "I did; I acknowledge that. I had to have someplace to stay, and... but I'm willing to pay you rent. The place is empty." Well, he didn't like that. And then, well, while they were talking, it filled up; there were more people coming and filling the place up. So she says, "Some fellow come there; he says, 'What is that old man talking to you about?'"

'Oh,' he says, 'we all broke in this house, and they're going to have us arrested.'

'Oh, the hell with him. He can't do nothing. This is an emergency.'" Yes. [laughter]

It's sounds crazy....

John: Yes.

...Tourist stopped in there, got a room on the third floor, and he wanted to know what he should do in the case of a fire. I guess a nervous kind of thing. And Johnny said, "Jump out of the window and turn left." [laughter]

John: Well,...

He should be satisfied. Johnny told him the safe place.

John: A fellow says, "I know what to do in a case of fire when there's no fire escape and no ladder."

"What do you do?"

"I throw a bar of soap up to the man or the woman."

"What do you do with a bar of soap?"

"Well, she can make a ladder and climb down." [laughter]

So, there was a fire...they were building a new house up here at one time, and close by was a fire, you know. So the firemen went up there, and this fellow grabbed one of these boards and slid it up to the window to this

young girl, you know—he knew her well—and she slid down. And he said, “She wouldn’t talk to me after that.”

“Why wouldn’t she talk to you?”

“Well,” he says, “I didn’t know there was a nail in the board.” [laughter]

Taking care of her. [laughter] Oh, hell...we had a lot of fun. Did we...did we raise the flag together?

John: What?

Did we raise the flag on Davidson about ten years ago?

John: I don’t know. I used to have moonlight afternoon excursions up there.

How?

John: We had picnics years ago.

Went up in a carriage?

John: Go up there and I played ball and had a picnic.

Yes, well, there’s no road to the top.

John: Well, there’s...going around the other way, there isn’t a road all the way, but it’s pretty good walking. It was even then.

Yes. I thought ten years ago on the Fourth of July we raised the flag. I was staying at the Hotel Virginia.

John: I don’t know whether I was there or not. I went up there one time and raised...took down the flag, folded it up...I started from the courthouse, went up there in an hour and forty minutes and back to the courthouse.

Yes.

John: I couldn’t do that now.

Well, they got ten dollars for raising the flag up there.

John: Yes, ten dollars.

Who pays that, the county?

John: County, yes.

Well, I went up there ten years ago. You may not have been along, and you...

John: I think it’s longer...

Or eleven—1939. From when...from the Virginia Hotel; he had been sitting up all night, and, oh, there were a couple of young miners here. Maybe it was Deac, I don’t know. This is a nice old bar, isn’t it, right?

John: Yes.

Same building. I like it. That’s the best...

John: You know where the Pasttime [Club] is?

Yes.

John: Well, that’s the original Roos Brothers Store; they started here.

Yes.

John: There’s a sign above the door now.

Yes.

John: Or up on the brick.

You’d think Roos Brothers would do something about it, or do they know anything about where it is?

John: Yes, I think Terkla wrote down to him and told him about it. He wanted the sign painted over. Well, I wouldn’t want the

sign painted over, but I'd like them to have it washed off so they could distinguish it more.

Keep it as is. Yes. That's right. Yes. Just as it was in the old days.

John: Yes.

But don't make it new.

John: No. Don't make nothing new that's old. I'd like to have somebody make me new.

Like this place next door here.

John: Yes.

No, I don't like that. Joe Farnsworth said, "The only difference between Virginia City now and the California beaches now is you haven't got the water."

John: I'll tell you...

"Just honkey tonking tourists."

John: I used to get the water out of the Coal/Cole tunnel until I was about _____.

The Coal/Cole tunnel?

John: And go in the Coal/Cole tunnel afterwards.

What's the Coal/Cole tunnel?

John: That's a tunnel up there at that _____, and he used to get the water out of there. The Coal/Cole brothers used to own it; they sold it for eighty thousand dollars. And then we got it. We took a lot of water out of there...

[tape fades out]

AFS RECORDING NUMBER 10,013

**CHRONICLERS: JOHN DOUGLAS BOWIE,
BEN (LAST NAME UNKNOWN) AND OTHERS**

Tape Introducer: This is AFS recording number 10,013, original LWO number 1,630. This is reel number three of sixteen.

John Douglas Bowie: ...that comes to me, though, on the KO...KGOP.

Duncan Emrich: Did you _____ like that?

Bowie: No, I didn't see it. He wanted me to go there.

Oh, next Sunday, right?

Bowie: Yes, he goes up there every Sunday. *I'm supposed to go up there next Sunday, too.*

Bowie: What?

We'd miss a practice.

Bowie: Yes, go ahead.

This is practice for us; we're both supposed to be there.

Bowie: Yes.

Want another brandy?

[bell rings]

Bowie: No.

No?

Bowie: No, I won't have any more.

Why?

Bowie: Why I'd be telling my right name. [laughter]

Tell me that one again.

Bowie: What?

This old, you know, Forty-niner.

Bowie: There was an old guy around town here one time, and he was just associating, going to the saloons and hear the whites talk, and he was a Mexican. And they'd talk and he didn't say much, but he took in all that conversation. And the chances are he heard about the black bottle and the black pills—anybody goes over to the county hospital they give them the black bottle and the black pills. And they never come out of there unless it's in a wooden box.

So they brought...he got sick one time, and they brought him over there. Well, a few days after they started giving him black pills and told him how many to take every day. And all right, so he got well enough that he thought, "Well, I am...I'm all right now. I can go home." So he told the doctor.

He said, "All right, you can go home." So when they cleaned up his room they found a half a box...cigar box full of black pills.

All he'd done is go over there for a rest, right?

Bowie: Yes. [laughter]

He didn't believe in medicine. Well, now, a lot of the stuff they fed them in the old days...

Bowie: What?

A lot of the stuff they fed them in the old days wasn't, I mean, that medicine...what did they... did the miners have any special cures of their own for what ailed them?

Bowie: Well, there was a doctor on the Divide called Doctor Thilane. He used to ride a horse, and he had a drugstore on the Divide, too. And he had every god...he had a...what they called a black plaster; he cured every goddamn illness with a black plaster. I don't know what kind it was, what he made it out of.

[clock bell rings]

Well, a lot of people have died that shouldn't have died all over.

Bowie: Yes. You know, there was a fellow here who used to have charge of the grave digging. His name was Jim Berry; he's down in Reno now, and he told me this. He said, "I hired a fellow to help me dig the grave, and I was _____ time."

And the fellow comes over, he said, "Jim, I ain't going to work over there. I'm _____ time work over there."

"What's the matter?"

"I hearing the [knocks several times]."

"Why that ain't nothing."

"Well, it is something—somebody, something."

Warning.

Bowie: "So it's something, and I don't like it; I can't stay there."

So Jim went over and he heard the noise, so he looked around, and here it was a woodpecker in the old vault picking the timbers. [laughter]

Where was this?

Bowie: Oh, in the cemetery.

A woodpecker in the vault picking the timber. [laughter]

Bowie: We've got the biggest cemetery—the cemetery is bigger than _____. There's more dead there than there are in the town.

Yes.

Bowie: But there's a lot of dead ones in the town, too.

Yes. Now how many cemeteries are there? You've got the Jewish cemetery, you've got the Catholic cemetery, you've got Flowery Hill.

Bowie: That's over there _____.

Flowery. Where...the part where Julia's buried.

Bowie: That's where Julia Bulette is buried.

Yes. They call it Flowery, I guess. Any others?

Bowie: Well, there used to be cemeteries all over, over there by...

They must have been across from them.

Bowie: They used to be over there by where the Ophir mine is there now—there used to be a cemetery there. And there used to be a cemetery over by where the sisters' convent used to be. So as the town was building up so that they built the buildings on top of the graves.

[bell rings]

Where was the Boot Hill _____?

Bowie: You know...what?

Where was the Boot Hill area?

Bowie: Well, that was...that's Flowery Cemetery now.

Flowery?

Bowie: Yes. And, yes, a fellow asked a nigger, he said, "Sonny, where would you like to be buried when you die?"

"I...boss," he said, "I'd like to be buried in a Jewish cemetery."

"Why would you...a colored gentleman like to be buried in a Jewish cemetery?"

"Well, that's the last place the Devil would look for a nigger." [laughter]

[laughter] *That's all right.*

Bowie: The fellow said, "You never seen a black angel?"

"No, they're all dead."

"What killed them?"

"Why somebody took them for a blackbird."

What sort of a winter have you had here?

Bowie: What?

What sort of a winter have you had here?

Bowie: Oh, it was pretty cold; there wasn't much snow. The snow has continued in our _____. Maybe we'll have another snowstorm.

I read about...

Bowie: But last...a year ago—last winter—we had it below zero, below Reno every day for a month. Zero weather.

Yes, I heard about that.

Bowie: Yes. They had their hay lift to run.

Hay lift. Cattle. Oh, I guess everybody must have gotten in to the..around the stove in the saloon to keep warm.

Bowie: Yes.

But in the...

Bowie: In the old times, you know,...

What?

Bowie: At that time, you know, they named the Julia mine after Julia Bulette, because it's the hottest one in town.

Yes, that's right.

Bowie: To tell you the truth, I was in there.

Oh...oh, golly...I remember reading about the old days when it snowed here so deep once that they dug tunnels across the street from one saloon to the other.

Bowie: Oh, yes, '89 and '90. We never got no trains in there for six months...or six weeks. They'd go down the Sutro Tunnel, down one of the shafts out the tunnel and bring in the groceries and the meat and everything they needed here. And we had a lot of people here then, and that's way they'd handle that.

I mean, Sutro is how much lower level here? It's about...

Bowie: Thirteen-hundred feet.

Fourteen-hundred feet lower?

Bowie: Yes,...no, it's more than that, because it connects the C & C at 1465, and the whole.

Fourteen-hundred then?

Bowie: Yes, it's fourteen-hundred.

Fifteen-hundred.

Bowie: So...

And they'd bring the supplies into the valley through the tunnel.

Bowie: They'd bring the supplies here on the mule train and hike them up the gap/hoist them up the j_____, and that's the way they got them by. And there was no wood or nothing.

But then did they...

Bowie: And there was a th_____ V & T locomotive come up here, plowed the track and turned it, turned around up in... one of the engines at the roundhouse and then going back. And they well went on their flat to American Flat there. They had to get a plowing engine...plowing engine from the Southern Pacific to go up there and bring them down to Carson.

_____ *something that turned over like that back?*

Bowie: They don't have them big snows anymore.

But you had a big snow. I mean, do you remember this one, or is that just a story they made up that it was so deep here that they dug tunnels across the street?

Bowie: Yes, that was '89 and '90. They did...they dug across the street, and it was up to the balconies, and they wouldn't go down stairs. They'd step off from the top balcony over on the street, and then there was a pair of stairs down to the sidewalk. They burned the lights all day long.

[laughter] That would have been a good storm. That would have been fun to see.

Bowie: What?

I mean, a really good storm is a lot of fun.

Bowie: Yes. Yes, at one time here these two livery stables here, two or three livery stables, and everybody used to take a color ride ten dollars an hour.

Oh.

Bowie: Then they used to have these hay rides—four horses and six horses and a big sleigh, and everybody would get in there; it was full of hay, and have a good time.

You knew the old International before it burned, or did you?

[pinball machines in background]

Bowie: Yes, I knew the International. They had the first elevator west of Chicago.

A good hotel.

Bowie: Yes, two hundred and fifty thousand dollars to build it, and I guess the furniture was...cost two hundred and fifty thousand. Too bad it burned down.

They tell me that the first, original International Hotel, the little one,...

Bowie: Well, that was...that burned down during the fire, I think. Hannick used to own that.

Well, they've got it over in...

Bowie: You know...

They've got it over in Austin.

Bowie: What?

They've got timbers from it over in Austin.

Bowie: Yes, they...I've been in that...I was in that place there they called the International Hotel.

Well, they claimed that it was...the timbers were..for it were moved from Virginia.

Bowie: Well, I've heard that. You know, there was a lot of...well, there was three or four clothing stores here. Banner Brothers used to run a clothing store where Willie Marks is now—Banner Brothers; they had a clothing store in New York, too.

Yes.

Bowie: Well, there was a tailor here by the name of Deideheim; he used to all the repairs and everything and do outside, individual work and everything. And old Hannick, he used to own the bar with his partner and the International Hotel. He bought old Deideheim a pair of trousers to press and clean and while ...while Deideheim was pressing them he felt something _____ in the

pocket. And he put his hand in; there was a twenty-dollar piece in there. So he asked...old Hannick come and paid him for it. He said, "Did you lose anything?"

He said, "No, I didn't lose anything."

"Well," he said, "I found twenty dollars in your pocket."

"Well," he said, "I don't know anything about it."

"Well," here it is." And he took it. I don't know if he game him anything or not. Well, Deideheim went into _____, and he was brought up in the court for something one time, and it was coming on a holiday. And the judge said, "Now, I'll be fair with you today. I'll be fair with you today, but if you come up here tomorrow, I'll going to put you in the can."

"Oh," he says, "I get you, judge. Fair today and cooler tomorrow." [laughter]

Well, I'll see you again.

OK, John.

[tape off]

Bowie: All right. In a nearby town there lived a family whose husband was out of work for some time; he was getting paid/wage [?] from the social welfare. So this secretary of the social welfare association came to visit him one day, and she looked around him and he says to him, "You've got quite a large family here."

He said, "Yes." But he said, "I want to tell you something."

"What is it?"

"Before there's another one I'm going out in the woodshed and hang myself."

"You will?" So she left. And several months afterwards he came up to the social welfare office and met this same secretary, and she laughed. He said, "What are you laughing at?"

"Oh," he said, "I'm just guessing that you're expecting another one."

He said, "That's just it."

"Well, remember what you told me that before you'd have another one you'd go out in the woodshed and hang yourself? And you didn't do it, did you?"

"No, I did," he said, "I went out to the woodshed and put a rope around my neck, and the thought came to me, hold it, you might be hanging an innocent man."

That's very good. Where he dreams these up... where...where do you get them? That's part of John, though. [laughter] Don't you want to talk about some of the old Comstock...I mean the Piper...yes...

Bowie: Sit down here and...sit down here.

Would you care for a drink, John? Ben? I'm going to have one.

Ben _____: What are you going to have?

Oh, _____. Johnny knows.

Bowie: ?

Ben, what are you going to have?

Ben: A highball.

Bowie: Say, I'll just have a pack of cigarettes.

This mike will, you know, just pick up ordinary conver...you can talk...whenever the light's flickering it's picking up the voice. Do you see me from here? So, the Piper's Opera would be very interesting, because a lot of people don't know. And even Ben [Len?] doesn't know about those two buildings.

Ben: Well, I took part in _____ ...

Bowie: I'll tell you about the first _____ after they built this opera

house. I'll tell you about the first _____, what they done...what old Piper done to the _____.

Tell it now.

Bowie: What?

Tell it now. We're on the subject of Piper.

Bowie: All right. You know, that Opera house burned down in the eighties. After the big fire they built an opera house up there, and that burned down after a masquerade ball, and they say it was a self-starter that was the cause of the fire. You know what a self-starter is?

No.

Bowie: Oh, that's a tailor-made cigarette. So we were standing in front of you might call it the front or the back of the...on the B Street entrance of the International Hotel. And, oh, there was twenty-five kids _____. And old John Piper come over to us and said, "Boys, I'm going to have the show tonight, and there's a drop curtain roll down there at the depot come in the local train. It's hollow and it ain't very heavy. And he wished you boys would go down and pack it up. It's very long, and I can't get no team to take it up." So we went down; and we packed it up. "Now," he says, "I'll let you in tonight." But don't you know, right to this day he never let us in; he never give us a ticket."

Well, he was a good guy, wasn't he?

Bowie: What?

Wasn't Piper a good...

Bowie: ?

He used to play there.

Bowie: Say, Ben, didn't George Piper...he's dead now—he was quite a cartooner. Didn't he paint all that scenery that John Piper had up there?

Ben: He painted that piece up over the top of the stage there for Shakespeare. He was an artist.

I've heard a story...now, maybe I'm wrong—maybe it was just a story. Maybe it never happened. But when they first unrolled the scenery there or front drop, it had a picture of somebody coming out of a sort of tunnel-of-love thing, water and whatnot. And they said all the miners cheered because they thought it was Sutro coming out of the Sutro Tunnel. [laughter] Now that I picked up in a Wyoming newspaper, an old Wyoming newspaper. The miners cheered their heads off.

Ben: I was up there one night and there was a _____.

Sure. Sure. I mean it.

Ben: Well, anyway, there was a _____ picture show.

Yes.

Ben: I was sitting in the orchestra. Dan Connors, he was running the picture show. So, I skipped it. The title of the play, anyway, was *So Long, it's Me*. But Piper...or Connors, he had some _____ up and put them up on boxes on the stage and had a wicker in front of it so the audience wouldn't see it. Well, anyway, this is when the play was going on, and these two things came together. When the two things came together, why the whole _____ busted. _____ on top of these old tin cans and everything else, and it sounded just like a penguin.

Yes.

Ben: And then a lady there in the audience, by God she let a scream out of her and she _____. [laughter]

That was a pretty funny story. [laughter] Some of those movies, you know, the early ones, yes, and people hadn't seen them. That was before everybody began knowing...

Bowie: You know, I was up there one time...

Ben: ...an old stove pipe and a broken glass...

Yes.

Ben: ...and then it was stretched across these two trestles.

When was this?

Ben: Along _____ here.

You've probably got one of the first sound effects they ever...

Ben: But we had a _____ of a picture show, but who knew how to run it, too?

Yes.

Bowie: Well, now he knew how to run it.

Why don't you sit over...why don't you sit over here? Sit up at the table.

[?]: _____?

Oh, sure.

Bowie: So, what would you rather have, a five dollar bill or a five-dollar gold piece?

A gold piece.

Bowie: Why?

You can't get them.

Bowie: Well, I tell you. I'd rather a five dollar bill.

Why?

Bowie: Well, you double it when you put it in your pocket. And when you take it out you'll find it increases. [laughter]

Where does Billy get things, huh?

Bowie: Well, I tell you, a comedian has money to burn and a Trodigian is counting the ties. How many ties make a love knot?

I don't know. [laughter] Maybe I'm slow, John. Maybe it ain't my century.

Bowie: Well, I'm going home. You come up there Sunday.

Aren't you and Mr. Waytoff _____?

Bowie: I don't know this guy, but I heard him over the radio—Larry...Carey...Garey...?

I'll be up there Sunday.

Bowie: Yes, you'll be up there Sunday.

Well, why don't you and Mr. Wade talk about Piper's or...

Bowie: What?

...about Piper's Opera House? You said that there was a fifty-piece orchestra?

Bowie: Well, it would be...

Ben: It was not Piper's Opera House. It was McGuire's Opera House.

McGuire's?

Ben: Before the fire, yes, and that's Tommy Gerrions; and he's the director, leader of the orchestra and _____.

And how about McGuire?

Ben: Well, I think he was down on the corner of D and Sutton Avenue.

Bowie: What, McGuire, the _____ that was up there on South...on D Street between Taylor and Union. And the picture is up in 1853 in the Sazarac. I'd better go up and take a look at it.

Have you seen it?

Bowie: _____ looking up a house than _____. My house was a...it's wooden; it's a frame building; it burned down. And the church was a frame building, no, it burned down; the church is there, too. Not burned down, blowed down or burned down.

You've got a good picture of Sazarac's.

Bowie: Yes, I got a good picture. You know, did you notice that hand did...hand did, _____?

Yes.

Bowie: Well, I hadn't _____. Well, I think some of it's _____.

I've never...no, I've never seen a picture of that except in an _____.

Ben: Well, I'll tell you all that I know. Is Dr. Rossi had a _____ down here; it was taken...taken by a civil engineer.

Yes.

Ben: And I showed a picture of McGuire's Opera House. Of course, I can sure judge it's on the corner of Sutton Avenue and D Street.

Bowie: Well, then, no, it wasn't D Street, Ben. D...D and E...between D and E. It was a fine looking building, too, and nothing like it.

Was their fifty-piece...

Bowie: What?

Fifty-piece orchestra.

Ben: Had a fifty-piece orchestra, stock company.

My God.

Bowie: There used to be a stock company here.

How often did they put on their shows?

Bowie: What?

How often did they put on their shows?

Bowie: You know, this fellow, Habrah, he was a _____ anese; he wouldn't let under-teenage kids in there. But I sneaked in there one time and I didn't pay anything, because I sneaked in. And my mother said, "Where have you been?"

I said, "Up to the show."

"What show?"

I said, "I don't know the name of it. It's up there on Union Street."

"Did you get in there?"

I said, "Yes."

"Well, they don't allow kids in there."

I said, "I know they don't, but I seen this play, *Mazeppa*." Did you ever read the book?

No.

Bowie: Well, you can get it down in the Reno library, I think.

Yes.

Bowie: It's...well, they...I see them...the bandits get this young woman and she's naked and they strap her on a horse, and it's a wild horse—supposed to be. And they turn the horse loose; you can see that horse—a real horse—that starts off on the stage—a real horse going up in the mountains. You ought to get that book and read it.

Who was acting in it?

Bowie: What?

Who was acting in it?

Bowie: I don't know. I'll tell you who formed a program of a play; you might have it right now. It's old Givazzi. Do you know where he lives?

Yes.

Bowie: Well, you go and ask him about it.

When was that? You were kids.

Bowie: Well, that must have been in the seventies. And I'll tell you something that I... you know...

Mazeppa, that's the...

Bowie: Mazeppa, yes.

Yes.

Bowie: You heard about that?

Sure.

Bowie: Well, you get the book.

Ben [?]: The _____ off the stage, rode...went off the stage?

Bowie: Yes, the horses, you can see the fellow, these actors, putting this woman on the horse.

Yes.

Bowie: Of course, there's a live horse right there, but it goes around. You can see it till it gets out of sight and crooked up the...

Yes.

Ben: She was there...she was there; she was supposed to be in the nude.

Bowie: Yes, she was all naked.

Ben: No clothes on.

And what was her name—the actress?

Bowie: I don't know. I forgot her name.

Ben: Mencken?

Mencken, Ada Mencken?

Bowie: I think, yes, that it's something that _____ with an M. So you see Govozzi and see if you ain't got that program.

You saw that, right?

Bowie: I saw that when I was a kid.

Did the audience like it?

Bowie: Yes, they thought that was fine. Then they used to give bull and bear fights in there on the stage, and they had these bars up and down the stage. My brother just saw

that and said they had a bear in there with a bull come up through the cellar, the trap door. But those bears didn't have no fight in them at all. The bulls just went after the bears and give them one toss, and that was the end of it.

This was Alhombra.

Bowie: Yes.

Where was that?

Bowie: Right there where the railroad saloon, that little saloon there is, right there across the street in the corner there. Alhombra—they used to have a guy and their music every now. And Tom Sullivan said, "My God, Jim, you don't remember it!"

"Well, " I said, "I heard about it." Well, that place was jammed every night. Wouldn't... Pionese, he wouldn't let the kids in, the teenage kids.

So what street is that on now? Where is the railroad...the railroad is _____ in here now?

Bowie: Yes, at Taylor...

Where?

Bowie: That new one over here next to the Silver Dollar.

Where...was it on C Street?

Bowie: Yes. Just right across here?

The Sky Deck?

Bowie: What's his name, that little fellow that owns that...?

Brigge?

Bowie: Yes, he got that for being two trains going around there.

Yes. I saw that.

Bowie: Yes.

Is that where the Alhombra used to be?

Bowie: Yes!

You say you remember seeing the play Mazeppa; that was when Ada Mencken was here.

Bowie: Yes, I think that was the one. Yes.

And Mark Twain wrote the...wrote the review of it for the Territorial Enterprise.

Ben: Yes.

Bowie: Well, you could get that down in the library at the university.

Yes.

Bowie: Yes. And a fellow, a fellow named Reed. Well, that's what I'm, a fellow named Reed.

That's what you hear.

Ben: I never heard of anybody yet who saw it.

Bowie: I saw it.

Well, the money tossed on the stage.

Bowie: What?

The miners tossed their money on the stage.

Bowie: Well, that was...who was that...who was that woman? Lottie Crabtree, was it that they built that drinking fountain on Market... and Street.

Could be.

Bowie: Yes, I think that's the one. Yes.

What did they do, toss money on the dance floor? Do you remember the story here, they got one woman here who had a terrible voice—awful voice. And the poor woman couldn't sing, and she got up on the stage, you know, she was trying to make a living. She got up on the stage and started singing...terrific applause, and threw money up on the stage, and she went off the stage and came on again, and more applause and sang again. They kept bringing her back and bringing her back and bringing her back and tossing money on the stage until the poor woman had no voice at all. [laughter] You know, but she made more money in that one...the miners were having fun with her, but she didn't realize it.

Bowie: Well, that was Lottie Crabtree; she's dead, isn't she?

I think so.

Bowie: You don't remember Annie Oakley? She was here with Buffalo Bill—her and Lillian Smith.

No.

Bowie: Well, they were here—Buffalo Bill was here. So Lillian Smith quit Buffalo Bill, I guess she had some trouble with her contract or something. And she opened a shooting gallery right across the way next to McBride's, and she was here for some time. And she was a good shot. She used to...exhibition over there showing her skill with a rifle and a looking glass and so forth.

And there was a fellow named here...by the name of John C. Morgan, Dan Morgan's brother. You remember him, don't you?

Ben: Yes, I do.

Bowie: He a was good rifle...no a shotgun shot. So they arranged a match over here at

the fandango grounds where the Indians used to have their dances, and were shooting clay pigeons. John C. Morgan was an awful good shot, you know.

Yes.

Bowie: So he...clay pigeons is all right. He beat her with a rif...with a shotgun, but she only had a rifle.

Well, he should beat her.

Bowie: Yes.

That's an unfair advantage.

Bowie: Yes. But she had a shooting gallery. Do you remember that time she had the shooting gallery over there?

Ben: No, I don't.

Bowie: Yes.

Now where is the Indian fandango ground?

Bowie: Oh, way over there by the Five-Mile...Five-Mile range there by Emmett Garden; then they moved it in closer. Why, they used to come from all over the state, the Indians. But it's nothing, the whites used to go over there. And all it is is they'd go ahead and chant a few words around the...around the circle and the fire inside there. And we used to be...all those kids over there, and all we could make it out was "Father Manogue. Father Manogue." [laughter]

They were chanting?

Bowie: Yes, all around. [laughter] It _____ to _____ something else. [laughter]

Well, you were brung up right, John. You were brung up right. [laughter]

Bowie: Yes.

Ben: One of the fellows used to go over there and ask them, you know.

Yes.

Ben: And they were all around in a split circle, you know, around this fire.

Yes.

Bowie: Then they'd be all...from all over the state there.

Ben: This was '76.

Bowie: [chants] _____
_____ [laughter]

[tape off and on; extreme humming in the background]

Ben: And the Red Hot Wagon...

What's that?

Ben: Make waffles and hot cakes and _____ going around town, and maybe they had customers—bring your hot breakfast right in your bed to you. All cooked. [laughter] Yes.

Yes.

Ben: _____ Evans used to run this place next door—oyster house—and had it fixed up upstairs and _____ good city food.

What I want to know is how the hell they got the oysters into this country and kept them fresh, and what was the _____?

Ben: Why they flew them in...they flied them in...fly them from Maine.

*Not in 1880 they didn't fly them from Maine.
[laughter] Listen to him long enough, I'll
believe it. [laughter]*

Bowie: Well, he used to have the best
_____, didn't he?

Ben: Well, I used to stay up here at the
Capitol Restaurant. They had shelled oysters
there and oysters on the half shell.

Well, I read about them having them in
the, you know, in the camps in the Rocky
Mountains—Colorado.

Ben: They'd have to ship them, I guess.

[?]: They must have put them in with
seaweed and ice or...

Ben: Well, they were all alive.

[?]: You know, you can find all kinds of
oyster shells all over here.

Yes. At the Flowery Cemetery.

Bowie: You can dig down there now
right in front of Paul Giraudo's with some
_____old oyster shells. There used
to be a cistern in there, too.

Johnny, can we have a drink?

Bowie: Not me.

Yes, take one, John. It won't hurt you.

Bowie: No.

Johnny [?]: Whole...plenty, John.

Bowie: No, I won't have any.

Johnny: Certainly!

One, two, three, four.

Bowie: No, I won't have any more. You don't
know the guy out there by that map there, that
_____. That's Death Valley Scotty.

Yes. He wasn't real though, was he?

Bowie: What? He was here.

Yes, but...

Bowie: That's Death Valley Scotty.

Not on our map.

Bowie: Well, who is it?

*Yes, it is Death Valley Scotty, sure. But it's...he
wasn't one of the people of the old days.*

Bowie: No, he wasn't here in those days.

Do you think he's a fake?

Bowie: What?

Sort of a...

Bowie: Oh, he's a fake all right. He never
done...he never had no mine. Where did he
get that ore? That gentleman\Johnson [?] must
have given it to him.

Bowie: Did you ever see his castle?

No.

Bowie: I did. You people come in here and
they say, "Where's Death Valley Scotty?"

I say, "Did you ever meet him?"

"Oh, yes. I know him."

I said, "You're talking to him now. If that's
Death Valley Scotty, that's my picture."

Johnny [?]: Here you are, Doug.

Bowie: Oh, my God! No.

Johnny [?]: Aw come on now. _____...

Yes.

Bowie: Say you did it. They keep telling me to tell them about the diamond ring.

Bowie: Or a ton of thought.

Well, what diamond ring are you kidding/guilty [?] about?

Yes, it seems to have been.

Bowie: Yes.

Bowie: Well, I won't tell that.

Sometimes badly so. I've got a pangin...no, I haven't got a pangini game yet on record.

Yes, _____...

Bowie: No, I...I'm going to...

Bowie: I'm going to tell you a story about a fellow that was a...he cut quite a card as he was in town; his name was Philly Brown.

Why don't you sit at the table with us?

Yes.

Bowie: No, I'm going to go on my _____ trip.

Bowie: And in the early days he used to take contracts on _____ and bands and things, especially around Labor Day and the Fourth of July and any time we were going to have a celebration.

What _____?

Bowie: That might discriminate me.

Yes.

It might discriminate you?

[?]: You told me that one time about that diamond ring, John.

Bowie: I didn't tell you.

Bowie: Well, anyway he got to be quite a character up around the National Guard Hall, and the fellows used to tease him quite a bit. They used to have lots of fun with him always. Well, finally the old fellow was getting pretty old and one day he kicked off. So the band here in town, a fellow that was interested in music, they come to the conclusion that they'd turn out for Philly Brown. Well, they all got together, and assembled down at the undertaker's parlor, and the members of the band had to act as pallbearers.

[?]: That's a good one.

Yes.

Bowie: Well, I found the diamond ring down on the baseball grounds. They had a big diamond there and everybody was looking for it, and I found the diamond.

That will discriminate you all right. [laughter]

Here I was my tongue hanging out for a story from the old days and he comes up saying that. [laughter]

Bowie: And they took old Philly Brown over to the cemetery and they buried him. Coos, he was the undertaker.

Bowie: Boy, it takes a lot of thinking. You know, a pound of action is worth more than a ton of br_____, right.

Cooney?

Bowie: Coon, George Coon.

Coon?

Bowie: Coon—C-o-o-n. He wasn't a darkie. He said to the fellows, he said, "Well, fellows," he said, "is there anybody here that," he said, "who wants to say a prayer over Philly Brown," he said, "before we bury him up?"

Yes.

Bowie: Nobody spoke. Well, he said, "If nobody wants to pray for him," he said, "I will." And he got down on his knees and blessed himself and said the Lord's Prayer. Well, he got to his feet and he picked up the biggest boulder he could find and he walked over to the head of Philly Brown's casket and he dropped it down on the box. And he said, "You old son of a gun," he said, "that will hold you." [laughter]

Well, it wasn't but a short time after that until Coon died, got sick with pneumonia, and he was the undertaker, you know, and he sent for Dickie Hoskings—Dick was the f_____ man. So he said to Dick, he said, "I am going to die." And he said, "I want you to turn out to my funeral."

Well, Dick said, "All right."

And well, he said, "That's all right." And he said, "I'll tell you what I want you to do." He said, "When you go down the street," he said, "I want you to play ragtime all the way down the street." Well, anyway, Coon died and we went to the funeral, but we played the regular funeral marches going down the street. We got over to the cemetery, and on the way back, why we started to play ragtime on the way back. As we got down here on the corner of Union Street—Union and C Streets, and old Jack Hazelbreck, he was one of the...he was the baritone player, I think, in the band.

He was the what player?

Bowie: He was the baritone player at the band.

Yes.

Bowie: Well, anyway, before we turned out to the funeral we met at the Opera and then went down to the National Guard Hall.

Yes.

Bowie: And the company of the funeral director of the cemetery were on the way back, old Jack promptly was going to break up at the opera house. And he met the band as they were coming up the street and walked up Union Street all by himself, and he never stopped playing at all. He just kept [demonstrates musical notes] all the way up the to the opera house. And he turned around and he said, "Well, Jesus Christ!" He said, "Where the hell are..." [laughter]

No band with him. [laughter]

Bowie: No band with him. He said, "Jesus Christ," he said, "where am I?" [laughter] Now I'll tell you it's a funny thing.

It's a funny thing. When Julia Bulette was buried, as the story goes, that they played when they...when she came back from the cemetery...I mean, when they came back from the cemetery. They played "The Girl I Left Behind Me." When Eldorado Johnny was shot here, when the band came back from burying him, they played a song, "When Johnny Comes Marching Home Again". And you say that in one case they came...in this case they came back playing ragtime.

Bowie: Yes.

Do you know of any other cases?

Bowie: I didn't _____ with the _____ over to the cemetery.

When I was over to the cemetery the other day.

Bowie: Eldorado Johnny?

That's right.

Bowie: W _____ has even got the picture of it up to the Sazarac. I gave it to her.

What picture?

Bowie: The picture of Eldorado Johnny.

Have you got a picture of him?

Bowie: Well, yes, I got it out of the paper. There was a story.

Oh, yes, but not a photograph?

Bowie: No.

Yes.

Bowie: But the picture it didn't have on a _____.

Yes.

Bowie: So they just put it in anyhow.

Ben: You know, I want to tell you something about...

And about funerals, could you do that?

Ben: Up here at the...I think it started in there along side of _____ bar, of course, a lot of them remembered it as Jim Harper's saloon. But in the early days here, Sam Brown, he was a noted desperado, and he killed several men. Well, anyway, I heard so many different stories about Sam Brown.

Yes.

Ben: And there was a lady in...up in Genoa, she knew the whole history of the whole thing. Well, anyway, Sam Brown, he was supposed to have killed three men in this saloon, and he made his getaway and went to Genoa. And the posse took after him. And he got into Genoa, and right below Genoa was... let's see, what that fellow's name is...? He used to be the fellow that used to run the...

Vansickle.

Ben: Vansickle. Well, he went to Vansickle's house. Now I got this from the old lady herself.

Yes.

Ben: And he went to Vansickle's house and he knocked on the door.

Yes.

Ben: And Vansickle seen him coming.

Yes.

Ben: And Mrs. Vansickle went to the door and she...she spoke to Sam Brown, and she wanted to know if he wouldn't come in. He said, "No," he said, "I'm looking for Vansickle."

Then she said, "He's not home just now." But she said, "I don't know exactly where he's going, but," she said, "he might be home later."

And Vansickle went out the back door and went down through the lower field...

Yes.

Ben: ...and around and got up into the barn. And Sam Brown came on down the road and Vansickle went into the barn and got into the loft. And he was standing there with a sawed-off shotgun, and he was waiting for Sam Brown to come on down the road. And as soon as Sam Brown got close enough, why

he threw open the doors of the loft of the barn and put the gun on Sam Brown. And he said, "Sam," he said, "I got you!"

"Yes," he said, "you son of a so and so it appears you've got me all right."

Bang! Vansickle let him have it.

Yes.

Ben: Well, I said to the old lady, I said, "They _____." I said, "They buried him where the...like where he was shot."

And she said, "They never did nothing of the kind." She said, "They hauled him up in front of this place right out here at _____, the Masonic Hall in Genoa."

In Virginia?

Ben: No, in Genoa.

Genoa.

Ben: And she said they...I was eleven years at the time—"...and my father, his name was Mott, and he had a government grant there at Mottsville, and that's where the shooting took place. And they hauled him up here to Spring Wagon." And she said, "He was buried right up there on the hill." And she said, "I can take you up there right now and show you...show you his grave."

Yes.

Ben: And...

Do you know where it is?

Ben: Well, yes. I know where the grave is. Yes. I know just about where it is.

_____...

Yes, that's a completely different story. The story I heard was when he...Vansickle, you know, I mean Sam Brown, well, he killed several

people in California. He must have killed about twelve people altogether, I mean, he was just a bloodthirsty character. And he left Carson, and he was boasting in the saloon. He said, "I'm going to have a man for supper." And he started for Vansickle's place, and Vansickle answered the door. When he started pulling a gun on him, Vansickle ran back. And he was running a boarding house—Vansickle was, and he ran through the dining room and got on a horse and got away and got ahead of Sam Brown, and pushed the shotgun at him over, oh, a couple of bushes at the next house he was stopping at.

Ben: Well, she told me that...

And she's _____.

Ben: And _____ that I was eleven years old at the time. And she said that when Sam Brown got killed he was killed down in Mottsville.

Well, you know how those things get around.

Ben: Yes, sure.

Get mixed up in the histories even.

Ben: Well, they had...Sam Brown's gun. Her father had Sam Brown's gun afterwards.

Really?

Ben: Yes. It's down there in the museum in Carson now.

Oh. Gee, I haven't seen that before.

Ben: I think the one had twelve or fourteen notches on the stock.

He was at one time in the penitentiary in California and they let him out. He killed about half a dozen over in California and then came over here.

Bowie: Now, I'll tell you a story that will dent your heart.

What? Is it _____?

Bowie: It's about twins. You know, twins are sometimes identically exact, alike—can't tell the difference.

Yes. Yes.

Bowie: Well, there was two twins and this fellow went up to the hospital, to a hospital in a certain town to get checked out. So they took the data of when he was born and his name, and they said, "What is your nearest kin?"

"I have my twin brother."

"You've got a twin brother?"

"Yes, I'll tell you about him. You know, we are exactly alike—identical. When we were going to school together my brother was full of mischief. He used to make spit balls and throw them at the teacher, and the teacher would take me up and blame me. He said, "She used to put a cornucopia on my head and put me in the corner all day."

"So, well, what else?"

"Well, one day he got arrested for speeding, and the judge took me up and fined me ten dollars. It wasn't me at all. We were so exactly alike he couldn't tell the difference. And then he run away with my girl, and she thought it was me. We're *exactly* alike."

"Well, what did you do next?"

"Well, I thought I'd get even with him."

"And what did you do?"

"I died and they buried my brother."
[laughter]

That's a pretty good story, John. It is. That's one of your better ones. About funerals here, were there any other things, I mean, like that, like coming back and playing ragtime or...

Ben: Oh, I don't remember any.

Bowie: You know, Bob Tildron, there was an old guy down on...down...died, an old Irishman, down at the old county hospital, and he had a few dollars, and some of his friends went over there to see them. "Well," he said, "I'll tell you, boys, I don't think I'm going to get out of this. I think I'm going to die."

"Oh, no, you ain't."

"Yes, you are. Yes you are."

So he said, "In case I don't, here's a few dollars. Now you boys have a good time."

"Well, when will we have a good time?"

"Well, when I'm gone out. I'll be with you then, but I won't be with you coming back."
[laughter]

That must have been something when they buried Eldorado Johnny.

Bowie: You go up there and see that...it was written in the *Examiner* in the magazine part.

But there wasn't a photograph?

Bowie: Yes, that was just a cut in there.

You know, one thing I would like to get...I don't know if you could get anywhere, I just read about it in the old Territorial Enterprise, their old files, that before Millain was hung, when he killed Julia Bulette that they sold postcards, postcard pictures of him at Johnny Crow's place.

[piano playing and sing-along in background, then a jukebox]

Bowie: Well, I don't think postcard pictures was in...

Well, that's what the Territorial said.

Bowie: Well, I know, but you know yourself that postcard pictures...

They were selling pictures of him; the Territorial says "picture...picture postcards of Millain are

on sale at Johnny Crow's opposite the Wells Fargo." But I don't know where you could get one. I've never seen a picture.

Ben [?]: When was Julia Bulette...when was she have supposed to die?

Sixty-seven. She died in '67; he was hung in '68.

Ben: Well, that's before I was born.

Yes.

Bowie: That's before I was born.

Ben: I was over there the other day.

Was over to her grave?

Ben: Yes. And the only thing you can recognize there is you can see J B on the foot board of the.

Well, Johnny Kelly is up at the head board.

Bowie: Yes. Yes.

Ben: Yes.

Bowie: I guess it just _____ with this fellow.

He's got it down in Reno. I think he's going to have something put on it.

Ben: But _____ went over there and they turned the grave around. You know, when people are buried they are buried with their head to the west and their feet to the east.

Yes.

Ben: So they went over there and turned it.

Turned the head boards?

Ben: No, turned the railing around the grave—the fence.

Bowie: Well, I got it all on _____. I can tell you I just should have seen it from town.

Yes, I've been over.

Bowie: There's a magazine writer by the name of Walter Reed; I've gone around with them. And he went over there and he took photographs, and he made a drawing of Julia Bulette's head board. And I sent it to Joe Farnsworth in Carson, and he's got it. And he's going to get it made of that sandstone out at the prison quarry and chiseled out an inscription of that...

Fine. When was that?

Bowie: Oh, that was here two years ago I sent him that.

Well, Johnny Kelly but on the head board, the head and foot board. The _____ fits on top of the _____ little one, doesn't it?

Bowie: It about a...that's a football.

Ben: It's about that high.

Yes, I thought so.

Bowie: You can hang by the wind, the elements, as well as the _____...

But the head one...

Bowie: ...the elements...

Yes, sure.

Bowie: ...is well, where the _____, and the left..._____.

That's right. But the head one is all his took, and I thank God he did. I mean, he can take care of it and it's down in Reno.

Ben: I heard... he had the head board.

With the whole name on it: Julia Bulette.

Bowie: In the memory of Julia Bulette.

That's right.

Bowie: Died such a year, age thirty-four.

Yes, and the other...and the other foot board only has J B on it.

Bowie: Yes.

Ben: I knew a fellow here, old Johnny Gamboni, he used to _____, knew her well in the early days here.

Bowie: _____
_____ I don't know old Johnny Gamboni, knowed him well, because he told me...

Is he still living?

Ben: Gamboni's dead.

Bowie: Because he told me...he and my brother...

How could he have _____

Bowie: ...he and my brother, and he named several other kids that I know afterwards—and they are all dead—was out there to the hanging. I said, "George told me about it."

He said, "I was with George. George was there, but he was...we were little kids." So he might have knowed her when he was a little kid.

He's got...I think he's got the place of the hanging wrong, too.

Bowie: Yes, they hung him on the Brooklyn Tunnel dump; my brother told me that, and I saw that many times. I told you over the _____ I saw something there and I thought it was the gallows. And I went down to it afterwards, and it was nothing but pipe with an Indian camputti had built it there. And it had been there for years.

Yes. [fades out]

Bowie: I told you over the _____.

Yes.

Bowie: I saw something there and I thought it was the gallows, and I went down to it afterwards. And there was nothing but pipe that an Indian camputti had built it there, and it had been there for years.

What was a camputti?

Bowie: Well, that's a...they were...you made them with pipes or trees, branches of trees, or like that, and just read and sleep in there. And an opening on the tops of the _____.

Ben: Yes, and cover them over with that...

Old people heard the word camputti.

Bowie: Yes, that's the Indian name.

Ben: A couple of sacks and pieces of copper with it.

They've got them down now on Six-Mile on the left, near the brewery.

Bowie: Yes, they've got some of them there, yes. Yes, that's a camputti—that's the Indian name. Of course, Americans call them shacks and crumb bums.

Camputti is a better name.

Bowie: Yes.

That's a nice cemetery over there. So that's about the only grave that's standing.

Bowie: Well, there's a one-way road over there.

Yes, there's a road—a good road over there.

Bowie: A one-way road.

Oh, in _____.

Bowie: You know, I was over there with Paddy Cochran one time...I was over there with Paddy Cochran one time...

...cars can _____.

Ben: _____ get in there now. It's not a regular road. The regular road came in from the canyon before you we... before you'd get up to the top of the hill there.

Bowie: You know, I was over there one time...

Ben: Right alongside of Julia Bulette's grave, that grade that goes over that way and goes over into _____.

There used to be a road there.

Ben: Oh, yes. There used to be a road there. The road is still there but it's not...

Passable, yes.

Ben: Yes. It's covered over with sagebrush and everything. It's a hard place to find. I was over there one day, and if I hadn't have been with another party that knew anything about it, I...

There's a mine over near there, isn't there?

Bowie: That's the Sulpherina mine.

Ben: The Sulpherina.

And when I was over there it looked...last year at the top of the mount...not part of the cemetery _____ but the new graves, they just buried somebody over there. Maybe somebody died over there.

Ben: Up at the top?

Yes.

Bowie: Hey, and...

I mean, near the mine. It's not marked at all. It's just rocks, but I mean, it's a grave.

Bowie: Yes.

Ben: Well, you know, there was a good many Chinamen buried over in that country.

Bowie: No, it's that place over on the other side of the ravine.

Ben: Yes, but I don't know where the Chinese graveyard was _____.

Do you know where the Chinese were?

Bowie: Well, I knew it was there, but I can't now.

Where was Chinatown here?

Bowie: Down at the lower end of the street here.

Ben: Right down here—Union Street.

Bowie: A big Chinatown.

Ben: The corner of Union Street, down where the substation is now.

Bowie: The big Chinatown.

Ben: The big Chinatown there.

Bowie: They used to have Tongs, two or three Tongs of different kinds. I know a fellow that...the Tongs was fighting with a gun, firing at one another, and a ricochet bullet cut him right down the cheek there, and he had that until the day he died.

Gee whiz. No barber is going to cure that. You know, this machine picks up everything. It's got the wheel [Roulette?] and those people and... too much background noise.

Bowie: _____ things out.

No, just leave it around _____.

Bowie: I want to tell you about the...

About a hundred years from now they'll say, "what the hell was going on in Virginia City in 1950?"

Bowie: I'll tell you something. I was with my sister, one of my sisters, that to see Tom Thumb, he was here. And he had a little coach and little horses, and they were little people—Tom Thumb and his wife. So they had entertainment over there to the National Guard Hall. And I went in there and I told _____ and he laughed like hell. He said, "I remember that what you was telling me, and it makes me laugh when you tell me."

I said, "You remember that monkey came out on that long platform on the aisle of the audience?"

"Yes." He said, "But that wasn't a monkey, John."

Well, I didn't know what it was, but I thought it was a monkey. Well, I got up and run out of there screaming like hell, you know. And my...and the usher brought me back, and after I got home my sister said, "My

God, you embarrassed me. What did you do that for?"

"Well, I didn't know what that was. That was nothing but a man, but he didn't look like a man. He looked like a monkey." [laughter] I remember that.

That's Tom Thumb?

Bowie: Yes.

Who brought him here?

Bowie: Oh, I don't know, but he was here.

He was with a circus, wasn't he, or not?

Bowie: No, he was by himself this time. Had a little coach, and the little coach driver, and little horses—little Shetland ponies—all of that stuff.

That must have been...this town must have been something.

Bowie: Oh, it was.

Ben: This was some town _____.

I believe it.

Bowie: And McGuire's...McGuire's band and it was...it wasn't McGuire's...it was...he was...what was this other fellow's name down here? He lived in the North End, and he had... they always had...Rippenham—Rippenham's Band. And they had some Swede playing the base drum, like McGuire's Band.

Rippenham's Band. That's not an Irish name. [laughter]

Bowie: So, I'll tell you what I did, see. I seen a rope across there from the Delta over to the Bucket of Blood.

_____?

Bowie: All the people here...a lot of the people, it wasn't a slack wire it was a guide rope, and people had it all over the _____. And one old man—one-legged man—walked over there on the one leg _____ passed the hat around, and he did several other stunts—sing a song and everything. He said, "Tomorrow night I'll get a stove, a cooking stove, all the way...all fired up—on one leg.

Was he one-legged?

Bowie: Yes.

How did he hop across?

Bowie: He did.

Did he use his hands?

Bowie: No, he had a big balancing stick and he walked across.

Did he take a stove all fired up?

Bowie: Well, I didn't see that, but I see him walk across with this balancing stick.

Why don't you do that? They'd advertise it in the San Francisco papers. You walk for _____...

Bowie: Well, didn't Blandon walk across the Niagara Falls blindfolded?

Yes.

Ben: Yes.

No, I believe it. I was thinking if you were to do it now...

Bowie: Oh. [laughter] Did you...did you remember the time that the anchored balloon went up? They made...they generated the hydrogen gas in the balloon, and they had a cable and a _____. The basket

was up to your chest there, and he'd take people up in the air there for so much so high.

Where?

Bowie: Up in San Francisco.

No.

Bowie: Yes. During the mid-winter fair. And then they had a men _____ en to pull it down.

Yes.

Bowie: Yes, Blandon was doing that.

Did you see that?

Bowie: What?

Did you see that?

Bowie: No, I seen it, but I didn't go up. You know, I was over to Ely one and the Eagles had a convention over there, and I went over. And then we went over to East Ely, and there was an airport there, and they had some private planes there which they'd rent. So the fellow came over to us and he said, "Well, don't you boys want to go up?"

I said, "No." Me and Louie Vorra [?], we didn't go up. So Paddy Cochran and Tom... and Bob Dick went up. So they had a dollar—it was a dollar—and they went all around. So,...so, he came over to us again. I said, "No. I don't want to go up!"

"Why not?"

"Well," I said, "I'll tell you. I'd rather be down on the ground with the elks than up in the air with the eagles." [laughter]

Bowie being the same in Ely as he is in Virginia City. [laughter] Ever been up in the air?

Bowie: Well, I might have been up in the air in a way, but not in an airplane.

Yes. [laughter]

Bowie: There was a fellow here one time; his name was Hechinger.

Connor?

Bowie: His name was Hechinger.

Yes.

Bowie: And he was supposed to be a kind of a strong man. But anyway, he was telling around town about what he could do and this and that and how he lifted things and pack things. And he said that if any of these fellows around here wanted to bet any money that he'd take ten gallons of water in a beer barrel and he'd pack it to Mount Davidson, sit down at the pole, the flagpole up there, and not take this barrel off of his shoulders and back down on the street _____.

Yes.

Bowie: So some of the fellows around here got interested in him, and they wanted to know pretty sure whether they...whether he could be able to do this or not. Well, they finally...they started to put up their money and bet that he could do it. Well, my brother-in-law,...

[?]: Conrad.

Bowie: ..., Buck Conrad, went up with him to the pole one night with a...with a barrel of water, a ten-gallon barrel of water on his shoulder. And he came back, and by God they let these fellows know, and by God they put up their money.

They tested it before the bet?

Bowie: Yes. They tested it before the fact, and the day he went up there, why he went up there with a barrel of water and came down again. And by God...

AFS RECORDING NUMBER 10,014

CHRONICLERS: JOHN DOUGLAS BOWIE, W.S. "SHORTY" RUSSELL, FOUR-DAY JACK, BEN WADE, JOHN ZALAC, BILLY (LAST NAME UNKNOWN) AND OTHERS

Tape Introducer: This is AFS recording number 10,014, original LWO number 1,630. This is reel number four of sixteen.

Duncan Emrich: I never had a recording like this back in Washington, you know, us sitting around here drinking and talking about the old days and little children hopping around the bar and screeching.

John Douglas Bowie: Well, I'll tell you a story about...I'll tell you a story about Washington and two young g_____.

About what?

Bowie: Washington.

Washington?

Bowie: Yes. D.C. But I won't tell it today.

Why?

Bowie: Because I'm going home.

What?

Bowie: I'm going home.

I've got the diamond ring. [laughter]

Bowie: It makes a whole lot of difference. You ain't going to hit me with a bottle today. [laughter]

Ben Wade [?]: But I didn't get a chance to tell you the...finish the story about Heckinger.

No. That's all right.

Wade: I was talking to him one day...I was talking to him one day and I said, "Say, Heckinger, you're a pretty strong guy."

He says, "Yes," he said, "I am." He said, "I was over in California one time," he said, "and I was looking for a job." And he said, "I walked up to a mine one day and," he said, "I asked the boss for a job in a mine."

And he said, "By God, partner," he said, "I'd like to hire you, but I can't hire you, because," he said, "I've got to...I've got to get

an anvil and some drills _____ up to the mine.” And he said, “I can’t get a...I can’t get a jackass,” he said, “to haul it up.” And he said, “Until I do,” he said, “I couldn’t give you a job up there.”

And Heckinger said, “By God,” he said, “If you give me a job,” he said, “I’ll pack that stuff out there.”

He said, “You will?”

He said, “Yes,” he said, “I will...I guarantee,” he said, “I’ll put it up there,” he said, “and your crew go to work.”

Well, he said, “If you do,” he said, “I’ll give you a job. He said, “Not only that, but I’ll pay you twenty dollars,” he said, “for hauling it up there, too.”

Heckinger said he took the...took the drills and the anvil and he put it on his back and he walked to the top of the mountain. And he said, “I got a job.”

And that was where?

Bowie: It was over in California on the Mother Lode.

How do you spell his name, Heckinger?

Bowie: Heckinger is his name.

H-e-c-k-i-n...

Bowie: H-e-c-k-i-n-g-e-r...Heckinger—Heckinger.

Oh.

Bowie: I used to know him well.

When did he hoist the barrel up to the top of Mount Davidson?

Bowie: Well, that was in the eighties some time. Oh, it was long...yes, that was somewhere along in there. You never was up on the mountain, were you?

Sure. I hoisted the flag in 1929.

Bowie: Did you hoist that? Did you see all them names cut in the pole and the rocks and everything up there? Did you ever see that?

No.

Bowie: Yes, you wasn’t up there.

I was up there!

Bowie: You can’t help but see that when you’re up there.

We blasted dynamite when we put the flag up.

Bowie: Oh. Well, you wouldn’t see them unless you were at the...

Unless they were to see.

Bowie: Yes.

It was early in the morning and we were up all night drinking.

Bowie: But unless you stopped along the way, you wouldn’t think of it. No.

I just lay on my back. Some of these...the flagpole was...

Bowie: That’s the way they got so they could place it, on account of the _____.

Why?

Bowie: ?

Oh. Jesus Christ. [laughter] A good complexion on account of the climate... It’s a nice machine, isn’t it, though?

Bowie: Yes.

Well, you haven't heard it play back.

Wade [?]: No, I never did.

Bowie: Play it back.

Well, we haven't said anything yet much. Well, I mean, everything you we said on the other things that...

[tape off and on again]

You think it will take the place of those?

Wade: Oh, I see.

Then what's the point of playing on, you know, phonograph records?

Wade: Yes.

Bowie: These will take the place of them.

Sure. And then run for half an hour; you've got a whole symphony on it; you've got a whole card game, you've got Bowie's youth. We can copy these, yes.

Wade: Yes. But when you copy them they'd come out clear, wouldn't they?

No,...well, you'd get exactly the same noise that's here.

Wade: That's what I mean to say, it would be louder, wouldn't it.

It depends how it's played. It's just a matter of turning it louder.

Wade: Yes.

Oh, yes. It would be. Then if we played it on another machine there.

Bowie: Play it.

What I ought to do when I get back to Washington is to have...put you on one side and John on the other and sent it to the Delta and play it on the machine there.

Bowie: _____ tell you, you _____ in Washington, why is the statue of Liberty...that ain't in Washington, is it?

No, that's New York.

Bowie: New York, yes. Why is the Statue of Liberty...the hand on the statue of Liberty eleven inches?

Why are the hands eleven inches?

Bowie: Yes.

That's more than that.

Bowie: Well, then let me tell you.

That's eleven feet.

Bowie: No, eleven inches.

The hands?

Bowie: Yes.

The hand must be enormous hands.

Bowie: There, like that. Why? Because they used to be a foot. [laughter] They never saw... [?]

That's why you were refusing my idea it was eleven feet. You already had an answer. Oh, it's a tremendous thing.

Bowie: You know, you was in New York. Was you ever around the Battery?

Yes, that would be _____.

Bowie: My mother was born right across from that.

Oh, it's possible in the old days. Right now they probably cleaned it up.

Bowie: Yes, cleaned it up. And did you ever hear of the Murry Hill Hotel? It's a...

Sure, it's one of the famous hotels.

Bowie: Well, my mother's sister, my aunt, married Murry, and I've got a...I'll show you the picture of her. This fellow that...down here that owns this building down here, he told me they tore that hotel down.

Charlie, we're still talking.

Bowie: They tore that hotel down and built an office building there. Do you know that?

Yes. *The _____.*

Bowie: Boy did they...they had a lot of money when...they when the big fire...after the big fire they wrote the claim, and he was the postmaster here, and wanted to know if there was a party by the name...a family by the name of Bowie here and the hotel burned down. _____ and everybody got burned out. So after a while they got a letter and told them about how would they know it. And he said, "I'll tell you what we're going to do, you just tell her _____ is _____, and you can send the money and bring you back to New York."

And my father said, "To hell with them! I never asked them for one cent, but you can go if you want to." But he didn't go. I think we'd be better off if he went.

Can't tell.

Bowie: I can't tell. [laughter]

You don't have the _____.

Wade: Well, I'll tell you a story, too.

Bowie: Yes, sure. You're _____ sixty-five years old in New York.

It's _____ out there.

Wade: I was living in Gold Hill; there was a livery stable down there.

Yes.

Wade: Right opposite the Crown Point office. Anyway, there was a lady living down in old Gold Hill and she was running a boarding house, and she had a cow. And by God, she wouldn't feed the cow.

Yes.

Wade: So the poor old cow she had to have something to eat, and she'd go around to the neighbor's gardens and one thing and another and lift the fences...lift the gates off the fences and go in and eat up everything she could inside. So finally the cow got down into the Gold Hill cemetery, and it's the public cemetery. And Walter Cobb, he was the keeper of the cemetery and also the coroner up in Gold Hill, and undertaker.

So anyway, he went down and took a look and the old cow was in there. He came back to Gold Hill and he ordered Baglin, the proprietor of the stable, to go down and run the cow in and hold her for...for damages. So, they went down and they roped the cow and brought her up to the stable there in Gold Hill and held her there for so long. And they notified Hannah Manning to come pay damages on the...what...on the cow for the damage she done in the cemetery.

Well, she never showed up. Well, I think the law was at that time that in cases the cow going into a place that way that they could... they could sell the cow at public auction. Well, anyway, Cobb being the caretaker of the grounds and the public...or the coroner,

why he had the privilege...right to sell that cow. So, he notified the butcher, Henry Getz the butcher, to come down and take a look at the cow. So, I was in the stable there and they came down and they walked through the...

[?]: Hello, Ben!

Wade: Hello, there. They walked through the front end of the stable and went out in the back. I followed them out. And they looked around the cow and said, "Yes, she's in very good condition—very good condition," Getz said.

He said, "I'll give you so much for it."

"Well," Cobb said, "All right," he said, "I'll tell you what we'll go, we'll go up to the butcher shop," he said, "and we can make out the papers, and," he said, "you can pay me the money." And he said, "You can come and get the cow." He said, "I think she will make very good beef."

So, anyway, they walked out of the corral and got around to the front door, and just as they got to the door they heard an awful commotion out on the street. And there was a big, long board fence out in...on the south side of the barn.

Yes.

Wade: And the first thing you know, well, those two boards went out of the deal just like that. [claps his hand]

Yes.

Wade: And the boards got down and out goes the poor old cow through the fence...

_____ out.

Wade: ...and down the street with her tail wagging in the air. [laughter] I notified Hannah Manning to come down and come and pay the damages on the cow. And after

that they never paid no attention to her at all...no, she never paid no attention to it. But finally she sold the cow to Louis Hansen that used to be a caretaker for Senator Jones.

Yes.

Wade: And by God, he fed the cow, and from that day on, why there was no trouble at all with the cow. [laughter]

[?]: _____?

Wade: Well, that was the funniest...that was the funniest thing I've ever seen in my life. They walked from the back end of the stable, and just as they did the boards went in and out goes the cow through the fence and down the street with her tail in the air. [laughter]

She must have sensed us coming.

Lee: [laughter] She must have sensed us coming. I've never seen anything like it in my life.

Bowie: Owing to the high price of labor the cows don't give any more milk.

What.

Bowie: The cows don't give any more milk.

Why?

Bowie: So they have to take it from them.

[laughter] *The son of a bitch will kill me yet.*
[laughter] *Did you ever hear his stories? Did he live through them? I don't know how people survived on the Comstock.* [laughter]

Bowie: Well, I don't tell them everything.

It's a good thing.

Bowie: No, Walt didn't have a ____ not like that, he knew when he had it over there. He didn't...so _____, so he said, "OK, kid," he said, "Go down and get the bull."

And the old lady looked at him and said, "What do you want the bull for?"

"I said I'm getting the bull for the cow."

She said, "The cow don't want no bull."

He said, "I say get the bull!" And he had to go down about twelve miles on the river, you know, and the kid went down and he got back late that night. And he turned the old bull in to the cow and he never even found the gal's name. And the old lady began to laugh and he said, "Take the bull out!" He said I'm thinking of _____ the cow myself!" [laughter]

[?]: You know, there was two young girls fishing, and they couldn't catch any fish. So there was an old fisherman there and he was pretty well...pretty successful; he had a number of fish, you know. They said to him, "Well, mister, we can't get any fish."

"Why, no wonder."

"Why not?"

"You're sitting on the bait."

[laughter]

Bowie: That's enough. Goodbye. Goodbye.

[laughter] *Come back again, John.* [laughter]

Wade: One time down in Gold Hill there was an old lady down there, she used to...she used to keep cows, and it was about the only income she had, you know.

Yes. [laughter]

Wade: And she used to...one day she took the cow over to the milk ranch that was right across the canyon from where she lived. And she went over there and this fellow named Kreckle, she said, "I want you to turn the bull loose," she said,

"with the cow." So she went over there, and Joe said, all right he'd take care of everything. So, she went back home and about two hours after...

Bowie: Well, how are you doing today, Shorty?

Wade: ...she hollered...she hollered across the canyon. She said, "Say," she said, "is she... is she through yet?"

"Well," he said, "I kind of think she is. Well," he said, "I'll tell you," he said, "give her another hour." He said, "You'll like it yourself once in a while." [laughter]

[?]: Give it another rattle. [laughter]

Bowie: Did you know there was a courtroom over there on the East End crib?

Tell me first.

Bowie: Well, it's pretty tough.

Tell me first...tell me first and then I'll record it.

Bowie: Well, anyway...

[?]: What?

Let him go.

Bowie: We was out at Tonopah; a fellow by the name of Coons was up, used to be here.

Yes.

Shorty Russell: And we went out east of the hot springs and prospected all summer, and we got into...back into Tonopah. _____ it was colder than hell. And Coons and I went into Tarrish's place, you know, when he used to run the Belmont.

Pop Tarrish.

Russell: Yes, Pop Tarrish. We got there... the rogue charging all the children sixty-five

cents. So I said, "Give us two scoops and all the trimmings and two turkeys."

"Jesus," Coons said, "for Christ's sake, do you want to go broke the first...?" We only had about seven dollars.

I said, "It don't matter a damn." I said, "I'm like a Mexican." I said, "Let tomorrow take care of itself." So we eat and then we left and we bought two cigars two bits like the fellow did and went on the sidewalk, and we liked them. And so he said, "You might as well take that with you. I'm going to throw it out in the middle of the street."

I said, "Hell, no. Let's go down to the line." But he goes up there all together. And I finally persuaded him to go down to the line with me and met old Gertie—we called her Flat-Ass Beth/Bess?. And Beth said, "Do you want to come in, Shorty?"

And I said, "Come in, hell! I've been prospecting all summer and I'm broke." And we talked maybe ten minutes or longer; she said, "Say, you represent yourself as quite a crib player, don't you."

I said, "The best."

"Well," she says, "I'll tell you what I'll do with you, you come in and I'll play you a game of cribbage. And if you lose, why you didn't come here [?], and if you win, why you can have a ride."

I said, "You're good luck for me, sister. And it was colder than hell, and old Coon, you know, we had a hell of a game. And Coon walked up and down the sidewalk and walked up and down. And finally I emerged outside. And Coon said, "Well, how did you do?" Coon said.

I said, "Oh, Jesus Christ, I held a lot of bum hands." [laughter]

Did you ever hear of Saxophone Blanche over in...

Bowie: Oh, I know Saxophone well.

Do you?

Bowie: Yes, she's in Eureka now.

She's in Eureka running the Lincoln Hotel.

Bowie: Yes.

And they've got a...

Bowie: One time why...oh, Jesus, just cut... better cut that thing off.

No, it's all right.

Bowie: And _____ zika Hardenbrook is up here now—he wasn't married then—and we went over to...looking around for a poker game. And it didn't look too good for a poker game and so I said...

Fill her up—to the top.

Bowie: Yes. We went up and went up on the line that night and Blanche had the joint. She had the only one up there. So...

She ran a house?

Bowie: Oh, yes, she had a house. She had... let me see, she had five girls that went on that damned drilling going on. And anyway, why Beth said, "What are you doing?"

And I said, "Well, I'm looking around. I wanted to get a lease or buy some property or something." I said, "This is a mining engineer. Mr. Hardenbrook, this is Saxophone Blanche." So after she invited us to supper and after supper, why she got bottled [?] up, "You say he's in mining?"

I said, "And he's a top-notch man. He's a driller man, too, but he's a good man, and he never was doing the half-assed stunts like myself."

And, "Well, by God," she says, "I'll tell you what to do." She says, "I've got some ground over in Seekers Canyon, and if you fellows will go over there and look it over good for me, and I want you to take some...a couple of big stringers, and I want you to go down into the shaft three-hundred feet deep, they

tell me there's ore in the bottom." And we did get the stringers on that, but we never went down the shaft. And oh, by Gosh, we used to go up in the mouth of Seeker Canyon where the plot was and we'd stay all day and later come back, you know, and everything was looking pretty good over there. And, by God, we had a new girl every night. Well, you see, _____ we'd go up and visit. And finally got up one morning and Frank had a tooth out. And I said, "For christ's sake, what did you do, _____ to your tooth and break your tooth."

And later Coon rolled out of there. She said, "So help me God, Shorty, I've been a whore a long time, but I've never done nothing like that in my life. I _____. Pass me the hotcakes, you...and the way it was.

Say, I knew _____ from _____ Saxophone when she first turned out a musician.

Yes. Well, _____ words out now.

Bowie: Yes. And a guy got a hold of her in Ely and...bartender, and it wasn't no time until he had her on the line. And she was a pretty fair musician. She's married a fellow now, oh...

Oh, he must be...

Bowie: He was chief of police in Ely.

Oh, he's about twice as old as she is.

Bowie: Oh, that don't make no difference.

No. She sleeps like a stone and she tends bar.
[laughter]

Bowie: What does the hell does that mean?

A perfect setup. [laughter]

Bowie: What?

It's a perfect setup.

Bowie: Yes.

He sleeps on the job and she tends bar.

Bowie: Wasn't there one time a fellow over there oh, seven or eight years ago, a drunk, and he was getting along, and the last part of June of he said, "Where are you going to be for the Fourth?

I said, "Don't know. Why?"

He said, "Would you like to take this pool game? It's _____."

And I said, "Yes. Yes."

And she said, "Steak _____."

"Yes, I'll take it." And so I got over to the hot springs, and Jesus Christ, there was a _____ hadn't seen her in and seven or eight years. And we put on a couple of nice...pretty good ones. And the _____ she got up the next morning takin the _____, and I was just taking it right out of the _____. Geez, I never did get back to Eureka for the Fourth.

[laughter]

Bowie: Let me tell you, you dirty son of a bitch. And I told her all about the deal, and I said, "You're all right for me. You're good enough for me, Shorty."

She's a good gal.

Bowie: Oh, yes.

[?]: Good morning there, Logan.

Bowie: [laughter] "Say, I don't need your bull. I sold my cow."

OK, John, we'll see you.

Bowie: Yes, come up again _____ my fish bait.

For the what?

Bowie: And the fish bait and the _____. You couldn't get nothing, and some guy said, "Well, you know what the reason...?"

And the girl said, "No."

He said, "You're sitting on the bait."
[laughter]

Oh, that's right. That's the best you've told that I've heard.

Bowie: Yes. Jesus, the other day, well, one lady about a month ago told me, "Well, I can remember that, that was worth a million dollars."

Russell: How long have you been in Nevada, Shorty?

Bowie: I first came in this town the third day of May '89, and we stayed until 1892, and then, as I said, we followed to Butte, and went to Butte. And we got to Butte,...well, we left here in the spring of 1892 and went to Butte. Then the spring of 1893 my father died and my mother went back to Kentucky.

Yes.

Russell: And I _____ back no more and goddamn niggers, and I didn't stay only about eight months and I ran away. And I've been out here every since.

[?]: Are you Mr. Emrich?

Yes.

[?]: Marjorie Broderick [?] told me to tell you hello. She knew you were coming up today on the tour. And she said, "Will I please come in here and tell you that she said hello."

Russell: Thank her. [laughter] Is she... where is she? Where is she?

[?]: Mrs. Broderick's in Carson.

Yes.

Bowie: Yes, she has been.

[?]: She's in the Mapes Hotel. I don't know where the heck she knew it was you. Grida that brought it to us or something. So told me her name was...

Bowie: ?

Grida?

[?]: Yes.

G-r-i-d-a.

[?]: That's her name. Well, she just ran into the car as we were leaving and asked me to write it down, so I just scribbled it down. And she said would I please come in and tell him she said hello.

Won't you have a drink or something?

[?]: No, thank you. Carl is waiting for us and he's stopped...

Well, will you give her my best?

[?]: I surely will.

Tell her where you found me.

[?]: Yes, you're having your drinks.

[laughter] I'm permanent here.

Russell: I think that's Mrs. Broderick and _____ the big school off of Arlington—Broderick.

Yes, but that's down in Carson.

Bowie: Yes.

And you said they what, they came from Reno or Carson?

Russell: Yes, well _____.

[?]: Well, _____ destroyed her. Tell him about the n_____. He'll get a laugh out of that.

Russell: Oh, well, he couldn't...Say, you know, in the...

Now, is this is the story you recorded?

Russell: I was just t_____.

All right, put it on then.

Russell: Yes, and so I've been a...

[?]: It's over here, _____.

If we keep the little children out of here with their tromping little feet, you know, I'll be fine.

Russell: I'd been hanging around Hot Springs playing poker all winter, and it wasn't a bad winter. And so this guy came along and said, "Let's go up to Cody."

And I said, "What the heck's up in the Cody?"

"Well", he said, "we'll go up there and buy that Club Saloon property." He said, "We'll go up there and buy that Club Saloon."

And I said, "How far?" And he told me.

And so I said, "All right." And we had to take a stage, and we went in one day and come out...we left at 6:00 the next morning coming out.

Yes.

Russell: It had a...there was a club, saloon and a restaurant in connection with it. And that morning we got all of our party and we had breakfast about a little after 5:00, and we come in the big saloon. And it had a big rail

around...it was all around; we was all sitting around there. And this guy had...that spring he got two little Newfoundland pups and he raised them. And they used to come behind him...the _____ used to come behind there and drink out of that drip pan, you know.

Beer?

Russell: Yes, drink beer. An old [?] dog likes beer. Well, you know, by fall they got to be big dogs, and the beer at that place, and they'd drink that beer and fart, and he tried to run everybody out of the joint. And he got so he'd just kick whole hell out of them, and so they got so when they were laying on the floor and one of them let a fart, why when they'd both wake up, why they'd take for the air, you know.

And so this...this morning we was all sitting there with out feet up on this railing, you know, telling jokes. And there was two or three drummers among us, and this...one of these drummers let a slip out, and these two dogs was laying there. And but they both woke up and went fishing the same time and they was checking out, and when they got...the door was open, they just jumped through the plate glass window and out in the wheat field. [laughter] No, I never seen Cody after that. It's quite an ore-refining town now.

Sit down, Billy.

Billy: What?

The post office is closed; you don't have no work to do.

Billy _____: Well, I've got to go to the post office right now.

Bowie: The post office? I've been there four times today...five times.

No mail for me, right? No mail for the Delta?

Billy: No. Well, they don't get their mail. They get their own.

Bowie: Well, I've got to go up and get my mail.

Billy: And sometimes I get Eddie Colletti's mail. I bring him the paper...[tape off and on again]

[?]: Humphrey and my sister are about the same age, my youngest sister.

John Zalac [?]: Oh, John comes in here every day, you know, and he'll start telling you about something that happened.

But I never heard...I never heard, I mean, in ten years, you know, on and off the drinks, I never heard him tell as many stories about the town.

[?]: Oh, he knows a lot_____...

Zalac: He can tell lots of stories all right, and tell stories that I don't know anything about.

[?]: A pretty keen mind.

Zalac: Yes, pretty keen.

Were the hell he remembers all those damn _____. How old was Dick Wagner? He knows a lot of them, doesn't he?

Zalac: Old _____ is about sixty-five, somewhere along in there.

Not as old as Humphrey.

Zalac: No, he's not as old as Humphrey. No, I don't think he is. I know they took him here to the hospital here about six months ago, you know.

Humphrey _____.

Zalac: Yes. They bagged [?] him and took him down to the hospital. But I tried to find out from Humphrey, but he says he can't out nothing about it.

[?]: When was it you had the orchestra here, Ben?

Wade: Oh, we had the orchestra here along the time that Warner Brothers needed a big layout here—Warner Brothers in Virginia City.

Ten years ago.

Zalac: Well, I know you had it then, but this...is that one before that?

Wade: Oh, yes. We had one before that. We had what we called the National Guard Orchestra.

Zalac: Yes.

Wade: It was Dickie Hoskins and myself and Fred Coviglia, Jimmy Flynn and Mrs. Hoskins—had a five-piece orchestra, and Ed _____.

They had a good orchestra, I guess, over in Austin—Bert Acree—A-c-r-e-e. I think he's county assessor or something and he has an orchestra.

Wade: Of course, I never...I never played violin in the orchestra, I played the clarinet.

Zalac: Oh, you played the clarinet?

Wade: At the time of the fire, I lost about five-hundred dollars' worth of instruments.

Which fire?

[?]: The fire at the Divide.

Wade: The Divide fire. Forty-two...

Forty-one or two.

Wade: November 13...Friday, November 13, '42.

[?]: Yes, that's what it was.

Wade: Yes, that was a big one.

A day to remember.

Wade: I lost two different kind buffet clarinets.

Yes.

Wade: And one buffet saxophone, and about three violins.

[?]: Ben...

It took everything off the Divide, didn't it?

[?]: We didn't have time to...

Wade: Twenty-eight houses... Claimed it... with that wind it claimed everything.

Zalac: Around twenty-eight houses, Ben?

Wade: What?

Zalac: About twenty-eight houses? Yes.

Wade: About twenty-seven or twenty-eight houses, yes, that...

[?]: Twenty or thirty houses, you know...

That's a beautiful location anybody wants to build a house, you know.

[?]: Oh, yes.

A beautiful view.

Wade: I've got a lot up there still _____.

Approximately what would they sell for—a lot up there?

[?]: In _____ Canyon....

Wade: It's pretty hard to know now.

[?]: Well, they're all bought up now.

Wade: Leonard bought the biggest part...

[?]: The Central Comstock...

[?]: The Central Comstock bought them out...

For mining?

[?]: He's or Barnes, he...

Wade: You mean the lot on the corner. Do you know where Lind's store used to be? The _____ store used to be?

Zalac: That's all. Yes, it's the mining...

Wade: They were out there on the corner.

Oh.

Zalac: I wonder if Drysdale's left theirs still?

Wade: Who?

Zalac: Drysdale.

[?]: I think some woman from the east bought that. I think they bought that...

[?]: He had a place out up there, too, in that winter.

Wade: It may be...there might be...might be an airport up there, you know, they could build an airport on that plot pretty easy.

[?]: Yes, _____.

A hell of a place to land a plane with the winds, though.

Zalac: Well, there's an awful...there's a hell of a lot of winds there, yes, you've got that.

Yes.

Zalac: I lived there and I know.

The customers would think they are landing, you know, in the plane, and then the damn thing would go right up in the air. [laughter]

[?]: Yes.

Zalac: Well, Charlie Young, he still owns his lots.

Wade: Well, his daughter, I guess, took over that.

[?]: Yes, well...

Wade: Yes.

It's a nice view from there, though, beautiful... beautiful.

[?]: The sights are _____ you can sit down on the front porch and look out here on the desert, you know. Across the desert at night it's inspiring, right.

Well, _____ had a house on the...the back of it might be south, but the fence would be around back. OK, Nick, you've got your's there, you see, with the door. I'll take that off and make the whole damn thing glass, just look out from the Divide.

Zalac: Well, you know, I never knew you could see the lights up here from Genoa. I was out there last night, and you can see the lights on the Divide from Genoa out there, by Gardnerville.

Wade: I went out there...I was out there for about three months, and you could go out there at night and you could see the cars coming down over the Divide.

Zalac: Yes, I seen them last night; I was really surprised. You can get just a perfect view of the slope of Mount Davidson from here, just...just like that. One time...

[?]: One time I was up in...up in Alpine County, it's about fourteen miles above Markleeville, and we went up there to the Silver Mountain. We didn't go clear to the top, but you could look down and you could see Virginia City from the top of the mountain. And that's about, I think, about 13,500 feet, something like that. What a nice...nice view at night.

Did you ever hear of Gilmore's place up on the Divide?

[?]: That is Gilmore, yes.

_____ come here.

[?]: [sound is garbled] Oh, the...

[tape off and on]

[?]: Tell me what you want turned on.

Four-Day Jack: You tell them that we're... that we are first-class gamblers at the Delta Cafe and first-class dealer with a shade on it, too. I...a part of the time. [laughter] What is this?

He just sold you out. He put a _____...

Four-Day Jack: Yes!

What have you got for supper?

Four-Day Jack: Well, whatever you feel like to eat. We have all kinds of steaks, fish, chops, and we have some quail on toast, broiled oysters, lobsters.

In the Sagebrush Nevada.

Four-Day Jack: In the Sagebrush Nevada. The Delta Cafe Nevada—everything from soup to nuts.

A drink here we need, I think you didn't mention. [laughter]

Four-Day Jack: Well, we have the best wine and liquor in...oh...

When did you come here?

Four-Day Jack: What?

When did you first come here?

Four-Day Jack: Oh, I came here eighteen years ago from old Goldfield and Tonopah.

Good country.

Four-Day Jack: I used to operate a restaurant—first-class cafe—the old Belmont Cafe, and the old McDonald Restaurant in Tonopah. That was the best eating house...

Is that where Pop Tarrish was?

Four-Day Jack: Yes.

Is he down there?

Four-Day Jack: Yes. That McDonald Restaurant was at one time the best eating place in the state of Nevada.

OK, you can tell me—I've been asking everybody all afternoon—how do they keep oysters fresh to get here to sell?

Four-Day Jack: Well, we used to get them in the shells.

[?]: Just a little seaweed...

What?

[?]: A little seaweed on them to keep them _____. They only need to keep _____, that's all.

That's how they do in France. Well...

Four-Day Jack: What?

Seaweed on the oysters, and they put them in crates like chickens.

Four-Day Jack: Yes.

Throw the oysters in the crate and put seaweed in...around them.

[?]: Just as long as there's still a shell.

Yes.

[?]: That's with the oysters and _____ about that there hairy French guy they had down in Tonopah.

Four-Day Jack: What guy?

[?]: That hairy one, the French one.

Four-Day Jack: [laughter] The hairy Frenchman?

[?]: Yes, that guy down in Tonopah, that French name he had?

Four-Day Jack: No, I don't...

[?]: They're all over...

Four-Day Jack: Oh, no. No. That wasn't... that wasn't a sort of, that was only story. [laughter]

[?]: Oh, that was only a story.

Four-Day Jack: That's all.

[?]: Oh, that was a pretty good story.

Four-Day Jack: Yes. [laughter]

You can't see people out there.

[?]: You can't?

No, look against the light.

Four-Day Jack: Do you want to turn that off?

No.

Four-Day Jack: Sure. You don't need that thing on now. No, we... we used to ship them oysters in the shell—eastern oysters. And then we also had Olympia oysters. When I was in Olympia, Washington, there was a nice green pan.

Eastern oysters in Tonopah _____.

Four-Day Jack: Yes, surprise.

I find that hard to believe.

Four-Day Jack: You think in the old days—Goldfield, Nevada—they had almost forty thousand people there, and they had some first-class restaurants up there. They were... they had the best of everything.

How many people have they got in Goldfield now?

Four-Day Jack: Oh, they might have seventy-five people there—that's about all. Goldfield is way low. But we used to run the Montana Restaurant there, and we used to...all over...there was people that used to come all over the state...

[?]: Why don't you take a picture?

Four-Day Jack: ...to have good steaks.

Yes, why don't you have the...I have seen some pictures of the Montana Restaurant, haven't I? Isn't that gambling with it?

Four-Day Jack: I had a big bunch of pictures when I first come to Tonopah, and the fellow that he was working for made _____... made _____...

In this room.

Four-Day Jack: I have old pictures, and they were taken in 1902, 1903, and 1905 in Goldfield and Tonopah celebrations.

Yes.

Four-Day Jack: Oh, that was wonderful.

What did you do with them?

Four-Day Jack: They...they stole it from me when I had that place over across the street. I had a big, you know, I was _____ for the first _____ of the...the guy was working there, you know what I mean, and they were gone, anyhow.

Because they would be good to frame.

Four-Day Jack: And those pictures, we could have...if I had them now we could have... we could have had them larger, you know. The old day pictures, you know, and Tonopah... celebration.

Put them up in the cafe.

Four-Day Jack: Well, we could have had them all around here, _____ and... and they were gone. Some of the pictures might have them over there, and they...

Yes. Is that a ceiling?

Four-Day Jack: What?

[?]: Is that a ceiling?

Four-Day Jack: Yes. Oh, they were wonderful pictures. But you could still go out to Goldfield and Tonopah and see some of them old-time pictures over there. You could see that fight, you know, in Goldfield—Johnson[?]-Nelson fight, you know, forty-two rounds, and it opened each Sunday.

Were you there?

Four-Day Jack: No, I wasn't there.

But I'd like to see the...a lot of pictures of, you know, the good saloons—the inside of them; restaurants.

Four-Day Jack: They had some first-class saloons in Goldfield, first-class restaurants, in the early days. Yes. The train was loaded every day, you know, carrying stuff from back East, from everywhere, you see.

_____?

Four-Day Jack: They were buying the very best. They were buying the very best of everything, because money was there—the gold. You see, they walk in the saloon there and see them big poker game, a stack of twenty-dollar gold pieces. There was no checks in those days—all gold.

Oh. No checks.

Four-Day Jack: No. checks. Ten,...ten, five-dollar gold pieces and twenty; you'd see all those big stacks. I never gambled there.

You never gambled?

Four-Day Jack: Oh, yes, I am a gambler, yes. I made the three, four fortune in _____

in Ely and made a _____ fortune in the telephone business. And I made one, a small one here during the war—fourteen or fifteen thousand dollars I had here, but I quit here. But if I stay, I could have fifty, sixty-thousand.

Where...where were you born?

Four-Day Jack: In Yugoslavia.

And when did you come here first to the country?

Four-Day Jack: Oh. I came here during the San Francisco fire, 1906.

That's to San Francisco. Did your boat come in with the fire?

Four-Day Jack: I came here in the, you know, the same year, you know, the San Francisco fire was.

Yes. How long did you stay there?

Four-Day Jack: Why,...why I didn't stay there.

You came over here?

Four-Day Jack: I got married [?] Seattle, Washington. And I..

You pulled up stakes then. [?]

Four-Day Jack: ...and I was there up until 1915 in Seattle, from Olympia—all them places. And then I come in Montana 19...went to Butte, Montana...

Butte?

Four-Day Jack: Yes.

_____?

Four-Day Jack: Yes, them days were.

Butte's a rough town, isn't it?

Four-Day Jack: Yes. Then 1916...in 1916 to 1917 I came into Ely, Nevada right into this state, and I've been here ever since.

Yes. And from Ely...Ely to where? Goldfield?

Four-Day Jack: Ely into Tonopah and Goldfield.

Tonopah and Goldfield. And then Virginia City?

Four-Day Jack: Then Virginia City, then Winnemucca...or most of the time was spent around Reno. In and out: I've been out of here for the last eighteen years. I operate every place in town here.

I know.

Four-Day Jack: Cafes, you know, or...on the main street—different places.

Were you ever in the '62?

Four-Day Jack: Yes, I was...'62; I was in the old Virginia Hotel...

You were?

Four-Day Jack: ...that was burned down. Then I was at the Past Time Cafe.

Were you in the Virginia Hotel when Pop Tarrish was there?

Four-Day Jack: Yes. At the time, yes.

Would you remember me ten years ago?

Four-Day Jack: Yes! I remember you from there, sure.

I got my divorce there.

Four-Day Jack: When Walter Drysdale was tending bar in there...remember Walter Drysdale?

Yes. Yes. Well, that's it.

Four-Day Jack: I remember you then.

That saloon...John Kelly.

Four-Day Jack: That's right. John Kelly was there.

And he was in the kitchen. No?

Four-Day Jack: What?

I thought Ethel was doing the cooking. No?

Four-Day Jack: She was waitress.

She was a waitress?

Four-Day Jack: Yes. Yes, she was waitress there, and Drysdale was tending bar.

? At that _____ if the Virginia Hotel hadn't burned down, if some drunken miner hadn't...[laughter]

Four-Day Jack: Yes!

How did...yes...do you expect to stay here?

Four-Day Jack: Stay here until I die, of course. [laughter] You can't get me out of here now. Well, whether here or, oh, Tonopah, or, you know...

Where do you...where do you live here, and where do you stay?

Four-Day Jack: At the...

[?]: Carney.

At the Carney?

Four-Day Jack: At the Carney Hotel.

[?]: He's your neighbor up there.

[?]: So do I...

[?]: Oh, I don't _____ well,
you're neighbor then.

Look at that. Front row for two weeks.

[?]: Yes.

*They're charging you more than me? No. They're
charging me more than you.*

Four-Day Jack: I've been staying there for
years, and I've been paying thirty dollars a
month.

I pay thirty dollars for two weeks.

[?]: [in background] Well, we might be
able to play a little pan tonight.

Four-Day Jack: Why is this?

I'm a tourist. They've got to take me for _____.

Four-Day Jack: No.

That's all right. [laughter]

Four-Day Jack: I have inside room there,
you know, next to shower bath, you know.

Yes.

Four-Day Jack: Yes, I don't have no
furnished room or anything like that. Well,
I'm a steady.

You're a steady. That's different.

Four-Day Jack: If you were steady here in
town they would give you the rates same way:
thirty dollars a month. Yes, they will. They
will. That's right. That's right.

I think I'll do that next year.

Four-Day Jack: Next year when you come
back and...

Stay for three months.

Four-Day Jack: ...you could _____
over there and you could pay them for the
three months you said I'm going to stay here
and be in a nice room, and it's only a dollar...a
dollar a day.

*It depends, I mean, if they've got tourists, you
know.*

Four-Day Jack: Well, he knows you pretty
well, you know.

*No, I don't know him. Well, I'm not a tourist.
You see, I'm not a tourist.*

Four-Day Jack: Well, and...

Want to hear some of this back?

Four-Day Jack: No. No.

Do you want to hear what you sound like?

Four-Day Jack: Be _____.

What?

[?]: That's a lot. That's a lot.

Yes. Now what should I eat?

Four-Day Jack: Well, whenever you get
hungry; when you're ready...

What have you got now?

Four-Day Jack: Oh, I've got some nice...

[pounding noise, voices in background]

Little children...God damn them. Shorty, don't you like women?

Russell: What?

Don't you like women?

Russell: No, I don't right now, no. I want to get some money, _____. May I get a _____?

[?]: Yes, sir _____

Russell: Well, I _____ a little money here. [whistles]

[noise in background]

[?]: Let's see if I can get one of them.

[?]: Well, do you want another Vodka?

No, but thank you.

[?]: _____ another vodka so he can talk to _____.

[?]: Vodka and water.

[?]: Vodka and water...

[?]: She said you were too young; she liked older men.

John Bowie [?]: And, Christ, I _____ fourteen or something.

[?]: Yes, you were _____ in '68.

Bowie: Yes, that's right. Well, I was, too, I did. I didn't lie to them.

[?]: When you get the recording, you get Shorty's story about how he got that shirt.

How did he get it?

[?]: Or maybe he won't tell.

Bowie: Oh, this is a different shirt.

[?]: Oh, this isn't the one? [laughter]

Bowie: Yes. And...we'll let you come in and, you know, get that whole story. And then I went back and staked or discovered a number of them was crooked, and I went back to Nome, and about two months later on I came back to Council and up... up over the _____. And this H _____ that killed the count in Goldfield in 1906, why he was a commissary man and for seventeen that was the big claim on Ophir. So, she says, "Who in the hell owns that discovery number one on Crooked?"

"Well," I said, "That little guy...he's a short guy comes here every once in a while; his name is Russ."

And she said, "The first time he comes by, why you get me." And about two days later one he came by and he _____, and old C.D. Lane's _____. And he said, "Do you own number... discovery number one in Crooked?"

I said, "Yes, sir."

He said, "Do you want to sell it?"

I said, "Sell the both of them."

He says, "How much do you want for it?"

"Well," I said, "I don't know."

"Oh," he said, "your a kind of a Mexican son of a bitch, huh?"

And I said, "No, I'm not no Mexican."

"Well," he said, "I'll tell you what I'll do. I've got thirty-thousand dollars in the bunk

house here, and I'll give it to you for the claims out there."

"No, sir. No, sir."

And he said, "How much do you want?"

I said, "I'll take thirty-five thousand." But I said, "Fifty will get this quick."

"Well," he said, "I haven't got this much money here now, but we'll start to Nome in the morning." And he says, "I've got a fast team." And we went into Nome in one day. We got into Nome, so he give me the thirty-five thousand dollars, and I sold the business from Dawson, which I sold that for thirty-thousand case, and the rest of the money. When I sold it at thirty-five thousand, I had a hundred and four thousand dollars.

And I'll be goddamned if I didn't mess around, and I went back up river and I worked right around Hunter Creek in 1903 and the spring of 1904. Then I left my partners to clean up and I went down to Fairbanks and everything was staked. Then I stayed in Fairbanks 1904 and 1905 and until August 1, 1906, and I went into fish and river country, and there was a lot of money out there. _____ when I came out, there was a hundred...or only seventy-seven thousand dollars after all that manipulating around. And I got broke in six months in Goldfield. Yes, I got broke in six months. The last eight-thousand dollars I had, that Rickey Banks, you know, Ricky, you know, failed on all the banks. And I had eight-thousand dollars and he's taking the rest of it. And I know when I woke up Monday morning I couldn't write a check for a meal ticket. And we started all over again. Hell, that ain't nothing. And...

I believe it.

Bowie: What?

I believe it—she'd have them. I don't know what she didn't believe.

Bowie: Well, I know why she wouldn't believe me. She has no reason not to believe it.

She's skeptical—woman are skeptical.

Bowie: Oh, yes, every damned one of them. That's why I never had much use for the women. _____

[?]: It was who's talking Russell.

Bowie: An engagement. Where in the heck did you get all the vodka?

[?]: _____?

Russell: Say, you know, that's...you know, back in 1900 and a little earlier if you was over in Russia, you know, you know, you went to have vodka. Potato...always potato vodka.

Good morning, sir. I want you to meet a friend of mine here. This is Norma Lake.

[?]: And how do you do, Norma Lake? [laughter] _____ [laughter]

Russell: My God, I'm too tired to talk. So I've been a wrestling around two days trying to get me a shot of that _____ cross timbers, God damn it, all by myself. [tape is garbled] And to get everything else _____.

[?]: [laughter]

We've brought some nail. You've got some nail.

Russell: Well, God damn you, I've got nails that long. When I get one _____.

[?]: You should go to bed and sleep tonight instead of getting up and running around all over town all night, why you wouldn't feel tired.

Russell: What do you know about running around town all night?

[?]: Well, you was down at the mill at 4:30 this morning.

Russell: You're a liar.

[?]: Well, then Junior is a liar, because he said you were down there at 4:30 this morning.

Russell: Well, about twenty minutes to five...twenty minutes to five.

[?]: Twenty minutes to five.

Bowie: And...

[?]: It took you ten minutes to walk from over that far down to here.

Russell: No. And I still have my watch and I know when...easy bet...I know when I...

[?]: We thought you was going in early.

Russell: What? No, I didn't—I couldn't go in. I had to stay right here, and God damn it I got to go and buy a saw, and...

What kind of a saw?

Russell: A one-man. If it's sharp, I may buy it. I've got a goddamned quota that I got off my water company, and I can't cut one _____ it takes _____. Now I've twelve _____ and everything I wanted to a _____. That time do you want me to come down?

What? Oh, about...yes, I get out about 7:30.

Bowie: Oh, for Christ's sake, I've got three hours in by that time.

[?]: Oh, listen.

[?]: Getting down the canyon. [laughter]

Russell: No, I'm not lying. I'm telling the truth.

Every morning when I go to work I see your truck parked out here.

Russell: Well, I was waiting for Eddie. Now, I'm on my own now.

Oh, you're on your own.

Russell: And I get down in the canyon.

[?]: At a quarter after eight.

Russell: Did you _____?

[?]: Yes, see, a quarter past eight. See.

Russell: Oh, boy. It's very late this morning for a _____.

The only person who lives in the canyon, but you can check on it.

Russell: What?

Who lives in the canyon.

[?]: Oh, she lives in the canyon? You can check on it. _____.

[?]: [laughter]

[?]: There's no use in lying any more about what time you go to work, see.

Russell: But, by God, I can go down Seven-Mile Canyon and she won't check on me.

[?]: I'll ask...I'll ask the lady here.

Russell: So...

? *Everybody.* [laughter] _____.

[?]: Gee, I can hardly _____.
[laughter]

Russell: I'm going to get myself a lady barbers and one can shave and cut hair.

And then you'll be ready for work in the morning.

Russell: [laughter] By God, I don't know whether I'll live or not the way I felt the last two days.

[laughter] *Do you want to hear yourself back, Shorty?*

Russell: Here, bring it on...let's [laughter]

[tape off and on again]

[?]: What I should do is...no that's...why don't they have...do they have that here?

Russell: Yes.

[?]: Oh, I'll try that then?

What tequila and rum?

Russell: You take tequila and vodka both, all that and a lime—lime and lemon.

[tape off and on again]

[?]: Hard to start without a key?

Go ahead and get me that one again.

Russell: OK, I'll _____.

You're talking about some dog into some town in...

Russell: Oh, in Teller, Alaska.

[?]: When the ships came in, were the first ships...

Russell: Well, we were...

Now it is recording this time.

Russell: Yes. We were the first ship into Teller outside of whalers, and we had some horses, mules, and one of the Eskimo women, she had a dog that wanted to see another lady friend or gentlemen, and she thought that mules were dogs. And we had a hell of a time telling her different. And then we went to Cape York.

I can hardly believe that.

Russell: Oh, it's a fact. Then we went from Cape York to Camel/Candle [?] Creek in the Arctic then came back to Nome. Then... that was on a ship called Centennial, it went down afterwards on Vancouver Island with everybody aboard; only one person saved. Yes, sir.

_____?

Russell: What?

I'd like to buy _____. You were talking about...

Russell: Oh, about the Portugee woman.

That's right. You were married.

Russell: Yes, I married this...she was supposed to be Spanish when I married her, and after I got married to her, why...

_____?

Russell: How much? Oh, yes. God damn it, they're coming!

[?]: No, no. I'll get a drink somewhere else.

Russell: Oh, come here, sit down and...

...have a drink.

Bowie: ...and have a drink and record yourself.

[?]: No, no. I've got to go home to eat. I'm late now. Thanks.

Russell: Well, thank you. Thanks very much. Thank you. And...

Sorry I kept you waiting, but I didn't know all about it.

Russell: You see that...

[?]: That ought to be far enough down.

Russell: Oh, yes. you see the other one is down about here, but that's all right. Yes, one of...one of the _____ on.

[?]: _____?

Russell: Well, this is an active _____. Yes. Yes. Well, thank you very much.

[?]: All right.

Russell: Look, I didn't call you much.

[?]: No, I _____.

Russell: And, so anyway, why after we was married a while, she got to be half Portugee; then about four months later on, she was part Negro—one-third Negro. And, of course, I had to quit her. And she was a good cook, good housekeeper, stayed home, tend her own business, a hell of a fine woman, but I had to quit her, anyway. You know, I was born and raised in the South.

What state?

Russell: Kentucky. Old Kentucky.

You had to quit her. You were probably just keeping house.

[?]: Don't you think you're a bit prejudiced, Shorty?

Russell: What?

[?]: Don't you think you're a bit prejudiced?

Russell: Well, maybe I am, but...

[?]: But you loved her enough to marry her. You should have stayed with her.

Russell: Well, hell, of course, if I had married you tomorrow and we was supposed to be white, we'd have to be *white*.

[?]: How could you tell?

Russell: Well, of course, among the Spanish and the Portugal and some of the Oriental, why...why they're mixed up pretty hard.

[?]: How could you tell in the summer, Russ?

Russell: Oh, fine. They don't smell good here at all.

[?]: [laughter]

Now tell me about...what was it...Eskimos in the Spring.

Russell: Oh, God, we can't put that on! So now what the hell's the matter.

[?]: Tell them about your last winter's bath—that bath you had.

Russell: I was telling them about the Eskimo girls, you know, why when they put on the pants and the mukluks and the...

What are the mukluks?

Russell: Well, that's a shoe.

Yes.

Russell: You've got hair...down to the instep it's got reindeer flank, you know, hair—fine hair—it's got tons of water. And when it happens in their pants, and they never take a bath until Spring, until they can go in the ocean. And that's way in June. And they sure as hell smell good about the first of June.

[?]: The men must come in in droves.
[laughter]

[?]: Drawn by their sweetness. [laughter]

Yes.

Russell: My God sakes. And you all settled down in your tepees, you know, and the...

[?]: Tepees. I thought they had igloos.

Russell: An igloo, and well, same thing, anyway. And you sat there, you know, and they had a big wooden bowl chopped out of wood and full of that fish oil. And you'd take a tom cod or herring and dip in there and eat it, you know.

[?]: Tom cod?

Russell: Yes.

[?]: Tom.

Russell: Tom cod.

[?]: Why is it Tom?

Russell: Well, they have a late fish, that's the latest fish that runs there, and they're not any bigger than a herring, and they take them...

[?]: Is it fresh?

Bowie: No, it's salt water. But they've dried them by the millions, and that's their favorite food.

Are they're different from all of them.

Russell: And you just dip them in oil and eat them. And, boy, I got one...

Bowie: And they take them...

[?]: Is it fresh?

Bowie: Yes, they take...no, it's salt water, but they dry them by the millions, and that's their favorite food.

And they dip them in oil and...

Bowie: And just dip them in oil and eat them. And boy, I got...when a kettle of fish gets a little high, you can sure smell them.
[whew!] [laughter]

[?]: Where do the dogs live, Shorty?

Bowie: Well, they have little igloos for them to go in.

[?]: Oh, separate little igloos.

Bowie: Yes. Yes.

Come on, Four-Day [Jack]. Come on.

Bowie: Yes, they have little separate igloos for them to live in. What else...

Now we hear this band here...

[tape off]

AFS RECORDING NUMBER 10,015

CHRONICLERS: JOHN DOUGLAS BOWIE, LOUIS A. AVANSINO, FLORENCE EDWARDS, FOUR-DAY JACK, NICK HINCH [?]/MICKEY [?], EDDIE COLLETTI [?], ROY SHETLER [?], MR. HOLBROOK/HERDENBROOK [?], LUCIUS [BEEBE?] AND OTHERS

Tape Introducer: This is AFS recording number 10,015, original LWO number 1,630. This is reel number five of sixteen.

[Most of the content of this tape is centered around a cribbage game that is taking place.]

[?]: Oh. Oh. Oh. Bring me a cigar.

[?]: I'll pay you later on if I've got any money.

[?]: You'd better pay now.

Duncan Emrich: You might as well bring me one, too.

[?]: The big gobs of...

[?]: Bring me one and Shorty five.

[?]: I'll take one, too.

[?]: Great gobs of something.

[?]: Oh. [sings]

[?]: _____?

[?]: Thirty-one.

[?]: How about another _____?

John Douglas Bowie: Well, I've 15-2, 15-4, 15-6.

We'll pick it up from the street.

Bowie: ...four or something.

Yes, it picks up just right _____...

Four-Day Jack: I've got 15-4 and three sevens there.

[?]: No.

[?]: And you've got 15-4 in here, I know.

Too much, in fact, down there.

[?]: Fifteen-four...

Bowie: And here you're trying to make me put down my _____. [laughter]

How do you associate with a character like that?

Bowie: Well, we're both from the same g_____, a good long _____. [laughter] And you know when you're drawing a gun and when not to.

Oh, that's important.

Bowie: Very important if you want to live.

Ever seen them drawn?

Bowie: Ever see them?

Well, wait a minute. Well, all right. I didn't want that far down, I'm going to go _____.

Bowie: Oh.

Jesus Christ, here...

Shorty Russell: Great gobs of...

[?]: I put two sevens in there.

Cribbage. I don't know how the hell you play that.

Russell: Where in the hell have you been all your life?

Four-Day Jack: Thirteen.

[?]: Twenty-six, thirty-one, seventeen. Now you go to seven spot.

Bowie: No, but I've got that _____; here I'm going _____.

[?]: Well, I've got fifteen: two, four, six and three is nine.

Russell: Well, I have 15-2.

[?]: Fifteen-five.

Bowie: Fifteen-four and three would be seven, huh?

[?]: Jesus Christ, I've got _____.

Bowie: Yes.

[?]: Well, just ten.

Bowie: That won't do it!

[?]: Yes, there's only twelve there all together.

[cards are shuffled, whistling in the background]

Bowie: I have a friend I want you to meet. I want you to meet a friend of mine over there. I want you to meet a friend of mine from Mono Lake.

For 15-2...

Russell: Five.

[?]: Nine.

[?]: Ten.

Twenty with a pair.

[?]: Five. You...

[?]: Why don't you pair the five?

Bowie: Twelve, thirteen...well, I've only got sixteen—thirteen, fourteen, fifteen, sixteen.

Fifteen-two, 15-4 and three is seven there.

Bowie: _____ across.

[?]: That ought to take six, seven.

Bowie: You dirty sod buster[?]

[?]: [laughter]

[?]: You could have had it made in there and made a good hand.

[?]: Yes, he should have put an eight in there instead of that goddamned nine he put in. Oh, you're still two ahead. Yes.

You won't be when you start up the other side.

[?]: Is that recorder on?

Bowie: This is fourteen and _____, fourteen and _____. Great God!

Did you put soda in this?

Bowie: Good God!

It looks like water. It isn't soda. It looks like vinegar, huh?

Bowie: Which way?

[?]: Oh, give him those fours.

Bowie: That way?

[?]: A mental[?] discard there. Told you. [laughter]

Bowie: Ten.

Twenty with a pair. Two.

[?]: I've got four.

Bowie: Fifteen—two, four, six, eight.

[?]: And you've got 15-2 here I know about here.

Bowie: Fifteen-two, four six.

What have you got there?

Bowie: You've got it crossed out, don't you?

[?]: Huh? You're goddamned right I'll get it crossed out. You're starting up the other side. I'll get it crossed. Don't worry.

[?]: Well, I'll take two for that one. Seventeen, thirty-one, sixty-eight.

Bowie: Sixteen, twenty-two.

Thirty for four and one is five holding.

Bowie: Well, I have what...15-2 and eight is ten.

Two and eight. And I've got six. I've got three in here. Oh, I'll take eight in there.

[?]: Now...

[?]: No, he's one ahead of you.

[cards shuffled and dealt]

Jesus Christ. Did you ever see a hand like that?

[?]: Nine.

Bowie: Fifteen.

[?]: Twenty-two. Twenty-nine. Sixteen.

I've got twelve. Look out for that though. I'll put them in there for you. You didn't put anything in with it. That's your hard luck.

[?]: Two aces/eights?—just what I give him.

[cards are shuffled]

Bowie: Two now. I never do no good on sevens and eights, but they haven't _____.

[?]: Where's your partner been today?

Bowie: Oh, he's at the water company.

Gold Tooth Tony: Yeah?

[?]: Yes.

Mono Lake. Was that good country?

[?]: Yes, it's pretty good country. Eleven.

Bowie: Fourteen.

Twenty-three.

[?]: Eight.

Four.

Bowie: Well, I have 15-2, 15-4, 15-6.

[?]: And I've got two and two is four, and I've got three in there. What held it up there. Oh, yes, three.

Bowie: Does it f__ much good in the East?

No, not now, I would think. Do you?

[?]: God, I couldn't tell you, mister. I haven't been in the East in twenty-five years.

How about out here?

[?]: Oh, there's a lot of _____ out here.

Bowie: Bull.

[?]: Eight...twenty-eight for a pair, three, nineteen.

Bowie: Nineteen. Twenty-seven.

[?]: Ten. Well, I've got five. All these places out here they play some pretty big crib games. You take it over here...

Bowie: Fifteen-two, 15-4, 15-6 is two.

Take it over here at Willows, California, in the wintertime.

Bowie: Well, hell, here they used to...I've seen \$500 games right in town.

[?]: Where here?

[?]: They used to. They played at Willows, California; they'd play for two and three _____.

[cards shuffling]

[?]: There were more ranchers in the wintertime than in...

Bowie: I've seen Frandsen and Kendell play for \$500 a game.

Zeb Kendall?

Bowie: Yes.

I don't know the game. Is it...

Bowie: Well, you've got to play to learn it.

That's all. You've got to lose to learn. OK, right. How much is it again.

Bowie: We're playing for drinks.

[?]: I don't need it. I've looked toward this for fifty times, and don't know if I can go. No, fifty-two, fifty-four, that's three—three for me.

Bowie: Well, the _____ if you'd pull up a crate and sit down you'd learn it in a day or two, but never...never sitting around looking at it.

[?]: Fourteen.

Bowie: Move.

Twenty-two, twenty-eight.

[?]: Four.

[?]: [in background] Go where? It is not. I'll bet you a hundred dollars. I'll bet you wouldn't sit there...

Three out?

Bowie: No. Fifteen-two, 15-4 and three.

[?]: And I've got 15-2, 15-4, which is seven there...no, 15-6 and three is nine. Fifteen, two, four, six and three is nine. Nine.

[?]: Fifteen-four, 15-6.

[?]: And I've got six nines in there.

Did that take you out?

Bowie: The stake hole[?] was bound to get won.

[cards are shuffled]

[?]: Fifteen...

[?]: Thirty-one. Twenty-eight. I _____.

Bowie: Well, I didn't either. I've got...I've got three, two.

[?]: I've got 15-2, 15-4 and three is seven.

Tell me, do you march down the outside and up the inside?

Bowie: Yes.

Yes.

[?]: And you've got 15-2 in there. God damn it.

Well, the counting system is what's...

Bowie: What?

Well, the counting system...

Bowie: Well, you never learn till you play.

No, that's all right. OK.

Bowie: You go somewhere else where you're playing for drinks and then you pick it up *right now*. Where you're tired of all of them drinks of your own money out of your pocket.

[?]: [laughter]

That's right.

Bowie: That's right.

Sitting around gawking at it like a tourist, you'd never get it.

Bowie: Yes, that's right.

[?]: Well, now _____... well, there's a...twenty-six, eight...

Bowie: Thirteen.

[?]: Twenty.

[?]: Well, I've 15-2, four, six and fifteen are twenty-one.

What's the matter?

Bowie: We're just starting out here, brother. You ain't cracked that thing on me.

[?]: Not any more _____.

Bowie: No, how in the hell...this is the first...this is the first hand...

[?]: This is the second hand.

Second hand, Shorty.

[?]: Well, certainly.

Bowie: I hear you, sure.

[?]: Sure, what was that?

Bowie: No problem.

[?]: Well, anyhow, I've got twenty-one there.

[?]: Yes, what does that mean? [laughter]

[?]: You've got two sixes I know, and I give them to you, God damn it.

Bowie: Well, I have 15-2, 15-4, six, eight.

You get around, Shorty, to catch. What do you have the toothpicks for?

[?]: To keep the boys honest.

Bowie: To keep the boys honest.

[?]: Well, nothing is cribbed this time, anyhow. Fifteen-two, thirty, six.

Bowie: [pretends to cry]

[?]: Well, I've got 15-2, four, six, eight, and eight is sixteen.

Bowie: Find that there football _____.

[?]: And I've got 15-2 and two is four there.

[?]: Well, I hate to do that.

[?]: Oh, Christ, I've got the son of a bitch... ten, twenty-eight, thirty-one, twelve.

[?]: Well, I've got 15-2, 15-4.

Bowie: I couldn't hit that. I've got eight.

[?]: You've got two eights in the crib. Could I give them to you?

Bowie: Fifteen-two, 15-4, six, eight. Is that right?

[?]: Yes. Fifteen-four and four is eight. Why did you put a goddamned seven and the three?

Bowie: I didn't have none.

[cards are being shuffled]

Bowie: I was wanting a nine in that crib instead of that eight.

[?]: Well, I've got his knobs.

Bowie: No, what?

[?]: No, it isn't. Sixteen.

[?]: Five.

[?]: And Six. Sixteen.

[?]: Six.

[?]: Well, I've got two and one is three.

Bowie: I have 15-2, 15-4 and two is six.

[?]: Yes.

[?]: Well, I've got 15-2 in there.

I don't see where your numbers come from to count them.

[?]: Well, all face cards count ten.

Yes.

[?]: All of the cards count whatever number spots _____.

Yes.

Bowie: Like a six and a nine or a seven and an eight or a run.

[?]: A five and a face card is 15-2, a four, five and a six is 15-2 and three is five, you see, and 15-2 and a run of three.

Yes. Let's see you throw down. What do you... from where you cut you add?

[?]: What?

I mean that card that you cut in the middle there, it adds up?

[?]: Well, that counts into your hand, see?

Into both hands.

[?]: Yes.

Bowie: No good to me.

[?]: No. Seven. Twenty-three, five, twenty,...

Bowie: Yes.

[?]: I've got 15-2, 15-4 and eight is twelve.

Bowie: I see 15-2, 15-4, 15-6.

[?]: That did it 15-2, 15-4, see, and there's a run of three; that's seven. That makes a run of three, that is ten; the pair is twelve.

Yes. Well, how do you stop when, you know, he turns two over?

[?]: What?

He turns two over, say. You say, "OK," and you give him a point in the middle.

Bowie: I get the run.

OK.

Bowie: Let me see now.

[?]: Two, two and three's five.

Bowie: Is that all I can get out of that?

[?]: That's all you can get out of that one.

You're trying.

[?]: Let's play the next one. Christ, you might as well start over—we're even.

Bowie: How did I _____?

[laughter] Don't be so calm[?].

[?]: Well, we'll have to go that way.

Bowie: Let's see...seventeen.

[?]: Twenty-seven, ten, twenty-three...

Four kings.

[?]: Yes.

Bowie: That's 15-2, 15-4 and...wait, sixteen there...no, what the hell have I got here?

[?]: Fifteen-two, 15-4 and sixteen...

Bowie: And twenty.

[?]: Yes.

Bowie: That's what, seventeen, eighteen, nineteen and twenty.

[?]: Well, I've got 15-12 and...or 15-8 and twelve is twenty.

Where do you start from this fifteen number?

Bowie: Well, here. He come in with 15-2, 15-4, 15-6, 15-8 and six is fourteen and six is twenty.

[?]: And I've got 15-2, 15-4 and four is eight there.

Bowie: ?

[?]: No. No. I've got that eleven.

Bowie: I don't know where you hold it in that small hand—a small hand for you.

[cards are being dealt]

Bowie: No good.

[?]: Three.

Bowie: Five.

[?]: Fifteen-two.

Bowie: Five.

[?]: Thirty-one, nine.

Bowie: Nine?

[?]: Well, I've got 15-2 and six is eight. Whew! [laughter] Look at the crib you've got though, God damn it!

Bowie: Oh, well, all right. Eleven...

[?]: And you've got 15-2, 15-4 and four is eight in there.

Bowie: Well, hm.

[?]: I really don't know much about that game.

Bowie: It's only us fucking roughnecks that...

You know, if you want to...a fellow ought to learn to play cribbage, play solitary cribbage is the way to learn to play.

Bowie: Then he'd win that bet.

I don't understand this 15-2, 15...what's the fifteen business?

[?]: Well, that just counts for two points.

[?]: You see, the solitary cribbage deals it this way. The two _____ here. And you look at your hand and discard two into the...in the kitty, yes. Well, I've got eight and nine here.

[?]: That'll make ten.

Yes.

[?]: Twelve for a pair, fourteen.

[?]: That counts for three, you see, you've got a pair,...

Yes.

[?]: ..., and then you get _____ for the last four. There's only two in that hand, you see. There's two eights and a jack, a jack is _____ three, see.

One for _____.

[?]: Nine, there's ten; 15-2...

Why two?

[?]: Well, 15-2, that's the way they count them, you see.

[?]: The king counts ten and five is fifteen, isn't that it?

[?]: Now, you see...yes.

Yes.

[?]: There's twenty for a pair, a pair of fives, you see. There's twenty-five for six and a _____ is seven.

Now the counting this is...

[?]: Fifteen-two, 15-4, 15-6, 15-8 and six is fourteen.

[?]: Did Mike come over here?

Bowie: Yes. She hasn't been feeling well lately.

[?]: Two sevens is all the _____...

Yes.

[?]: But you run right on through the deck that way if you're playing solitary, you see. Now there's twelve for a pair; there's fifteen for two more...

Bowie: Well, what _____ what's it for? You didn't turn one up, did you?

[?]: Three for three here, turned up now.

Bowie: And you've got more.

[?]: There's 15-2, 15-4 and four is eight.

[?]: Fifteen-two fif...

[?]: Now there's 15-2, four, six and a pair is eight.

You're counting your fifteen from here.

[?]: Yes.

Bowie: _____ up!

[?]: Ten, eleven, there's fifteen for... there's...a pair is two and go is three. Now there's 15-2, 15-4, 15-6 and two is eight. There's 15-2, 15-4...there's 15-2, 15-4 and a run of...

Wait a minute. Let me...go slow. Where's...no, lay those cards right out there. Where's your fifteen? Where's your fifteen?

[?]: There's fifteen.

Yes.

[?]: Seven and eight's fifteen.

Yes.

[?]: All right, there's 15-2, 15-4 and a run of four is eight.

Well, each fifteen counts for two?

[?]: Yes.

OK. Fifteen-two, 15-4.

[?]: Yes.

OK.

Bowie: And you're _____.

[cards are dealt]

[?]: Now there's twenty for a pair; twenty-nine for one more, one for that one. Now you've got 15-2, see, and two is four.

[?]: [in background] Jesus Christ, he's wiping it off!

[?]: Teaching him to drill a flat _____ is _____.

[?]: You've only got a pair of queens, see?

Yes...

Bowie: Is it all right if I break wind?

Go ahead! [laughter] Can you?

Bowie: I can do it, yessir.

[?]: Well, there's four, three is seven, two is nine for a run of three, and there's a pair for three over.

Bowie: Two, four, six...

[?]: And there's two...or four, six, eight and seven...

[?]: Two or four six eight and seven is 15-2, you see.

Yes.

[?]: And here's...there's a run of three.

[?]: There's...

Yes.

[?]: Five. There's a run of three is eight, a pair is ten.

Yes.

[?]: And you get 15-2 in that one though—seven and eight...

[?]: A Jew down in Los Angeles want to...

[?]: Yes.

[?]: You said he was going that way?

Who, Shorty? Yes, I _____. I was with him; and we were on them both.

[?]: It wasn't because of you.

He doesn't care whether you know it or not. [laughter] Shorty.

[children in background]

Little children.

[?]: He ought to be in this game about quite a few hours.

I'll play it while I'm here. I've got Shorty, I've got Bowie and Four-Day Jack. I'm here for about two weeks and I'd like to get, you know, about everybody in town.

Bowie: Did you ever _____ that night in Gail?

[?]: Yes.

Bowie: What is it? Is that a mine?

[?]: It's tungsten.

Bowie: I know, but it...

[?]: It wasn't running, no...

Bowie: What's wrong with it?

[?]: I don't know. It's was in litigation, I think, for...

Bowie: Yes, but there's something else wrong with it.

[?]: [whistling, dialogue is unintelligible]

Yes, I took a hike out there one Sunday. I was just watching it there.

Bowie: I was up there one time for about six or seven weeks. We was putting in machinery. Alice Grant [?]...oh, I left. They didn't open up for a month after I left; they didn't run long then.

[cuckoo clock chimes]

That'll pick up that cuckoo clock. Yes, it will pick up everything.

Bowie: Yes, sir.

[?]: They broke the sticks on a shovel, too, yesterday.

[?]: George Newseth.

[?]: Is he getting them out of San Frisco?

[?]: What?

[?]: Is he getting them out of San Frisco?

[?]: Jack likes it pretty well over where he is now.

Bowie: Who?

[?]: Jack Maurice.

Bowie: Oh, yes. Yes.

[?]: Jack's right. They're already there.

[?]: ...he just _____ what happens [loud whistling].

[?]: It's a little low, but I guess we're _____.

_____?

[?]: ...and

Are you working that now?

Bowie: He's a _____ job.

[?]: Twenty-four bucks, twenty-four or twenty-seven bucks an hour.

[?]: That's my brother. He's got _____. I talked to him on the phone and _____ above all things on earth if you want to die, he is certain to die. And if you want to get out of _____ goddamned greasy spoons; he didn't know what that was.

[?]: They'd probably make enough, this is enough to pay for the stakes.

Twenty-five hundred.

[?]: Jesus.

[?]: This gets pretty monotonous.

[?]: He would have had to have the sticks anyhow—no good the way she was. The sticks moved seven and eight hundred yards.

What's a stick?

[?]: The sticks that holds them up.

[?]: Boom.

[?]: Sticks holding these...

Yes.

Bowie: Yes, right. You couldn't eat them when you got them.

[?]: How do you afford to have this thing advertised and you _____...

Bowie: Where _____ looking, fr _____.

[?]: Well, the trouble is I've tried them all, but I _____ different _____.

Well, but he was all right.

_____?

[?]: There's some things you can't have it.[?]

I know it's also tied up.

[?]: _____?

That happened quite a long time ago, didn't it?

[?]: I don't know.

[?]: _____?

[?]: Oh, that was six months ago.

[?]: What?

[?]: Not that long ago.

[?]: What have you got _____...?

[?]: _____?

[?]: Well, where is it? I don't know...

[?]: Well, well, we're off now, see.

[?]: Where's that damn solution now that makes...turns that white color?

[?]: Right here in the _____.

A _____ color?

[?]: Yes.

It's probably iron.

Bowie: Oh, hell.

Mickey, how are you?

Mickey: No, I can't answer that. [laughter]

Luke: Hello, Ben.

Ben: Hello, Luke.

[?]: That better be that.

[?]: Should be the _____.

[?]: _____?

You get him back here and I'll buy you a tom.

[?]: What?

You get him back here and I'll buy you a tom.

[?]: check that _____. You put a match _____.

I didn't know that. I thought _____.

[?]: What's that, another recorder?

What?

[?]: A recorder.

It's just rewinding now.

[?]: Oh.

That's a recorder.

[loud voices in background]

How are you?

[?]: Sir, good evening. How are you doing?

Are you going to try to fight Len?

[?]: I play with Nevada nickels from now on and I limit it to two nickels. [laughter]

You lost about six...fifty dollars of it right there last night. [laughter]

[?]: You're _____.

[?]: Today he comes down with three nickels.

I've got to rig this damn machine up so it catches the _____. It'll pick it up now, but I mean, I like to catch some of the game. The trouble with it is it'll pick up anything in the whole...it'll pick _____ starting off _____ and _____. Picks that up. _____ the chair—everything.

[?]: Have you got a machine to play it onto, or do you just play it back on one of...?

I play it back on this one.

[blender turned on at the bar?]

If you get a couple of people talking you've got too much background noise.

[?]: Did you just rewind it now?

Yes. Push that key. Turn this one on the right. It rewinds about triple speed. It's recording now. This _____ is half an hour. _____ recorder tape.

[?]: Are you drinking or are you working?

Both. [laughter]

[?]: It makes for a _____ good morning or what?

We'll separate the two. [laughter]

[?]: Make him pay for _____.

No, just fooling around. How are you?

[?]: Well, I'm _____...very nice...

How do you do.

[?]: _____?

[?]: They may well have.

Courtroom?

[?]: No.

[?]: This is pretty much a _____...

[?]: Did you roll a nine?

?

Bowie: [laughter]

_____ yet. When the Library of Congress is on.

[?]: _____?

That's right.

[?]: He was at my house for dinner.

Bowie: Oh he's there. That was _____...

Murray J _____[?]. You were there?

[?]: Yes.

So was I.

[?]: Yes, we go _____.

[?]: Yes.

He pulled me out from under his chair, as I remember.

[?]: No, I don't think I _____. No.

Well, Luther did.

[?]: Oh, Luther did. Well, he's a _____ guy, yes.

[laughter] Have a drink?

[?]: _____?

[scraping sound in background]

Are you working on something _____?

[?]: _____?

[extreme noise and static in the background; multiple speakers.]

[?]: Yes.

[?]: And another one...

Yes, when we get one we naturally put the thing on exhibit.

[?]: It _____ the funniest things in the world, the _____ who... _____ cats. I've just known him since 1907.

_____ now.

[?]: I've got an old package [?] in my pocket; I've got two here.

You don't care for a drink, Roy?

Roy Shetler: Oh, I had DTs in 1934; I haven't had a drink since.

[?]: I kept liquor in the house all the time; I don't like people who don't drink.

Unless they've got a damned good reason.

Shetler: Yes! I don't dare drink alcohol.

Eddie? Do you have a drink? No?

Shetler: Samuel Morrison was _____ last week.

What?

Shetler: He got back from Japan and heading for Cambridge, I suppose. He's working on that naval history and all.

Which book...which manuscript did you give to...you said you gave him...?

Shetler: Harvard's got two, so whoever asks for them...the University of Michigan. Oh, the one...who do you and I know? Randolph...his was a lot better than Ed Alber [?]. All right, he's got the "Holey Old Mackinaw"; it's the story of lumberjacks. Harvard's got "Ethan Allen"—Harvard's got "Ethan Allen" and "North Middle-American History."

Yes.

Shetler: Portland, Oregon has got "The Story of American Railroads." And Michigan has got this "Iron Blue," a story on the...

Mr. Rocco and Mr. Hardo.

Bowie: What's the name?

Holbrook. [?]

Bowie: Mr. Holbrook, Cross [?] is my name. Pleased to meet you, Mr. Holbrook.

Holbrook [?]: Good evening.

Bowie: Give me that coat over there, will you, that blue coat.

[?]: Oh, no, no, not that one. I was there last night.

Bowie: Yes, I left it.

[?]: Oh, that's where it was.

Bowie: That _____.

Oh, yes. We're friends.

[?]: No it isn't!

Bowie: Well, I'll...

[?]: I found it last night.

Bowie: You found it laying over there.

[?]: That's where you threw it then, Eddie.

It looks like a sailor's.

[?]: I think Eddie threw that one already.

Then he's a good man?

You don't look like a navy man.

Holbrook [?]: The best man I ever had.

Bowie: Well, I have to call over there now.

Oh.

[?]: If they stay here more than twenty-four hours they sell them.

Holbrook [?]: You know, wonderful.

Is that so?

He's getting on now.

Bowie: Please!

Holbrook [?]: Lathan?

[laughter] Rocco, when you say please, yes. [laughter] I'd tell him, "You son of a bitch, I wouldn't give it to you." [laughter]

Was it in England?

[?]: Yes, I guess the place is full of...

He's eighty...when was he born... '82 or something. And then look at, he's been in the Yukon, Nome, and _____ all around, all over Goldfield and this state. Well, how are they? Are they typescript or...

Holbrook [?]: No, he's home. I got a letter the day before yesterday. He's home; he's been in England, but he didn't marry...he didn't marry Phyllis Bentley yet. I've been urging him to...he should...he had his mother all these years. Phyllis _____. had the _____. And all of us that knew them individually thought it would be a wonderful match. And _____, but maybe it's just too much.

Holbrook [?]: They're typescript on 8 percent _____; all corrections in: some pencil, some pen, some colored crayon, some typewritten. But this Gibson, who is a relative of the general manager in the place present, she's head of a mill, and you probably know him—Hal Latham.

So he's struggling with your manuscripts and hasn't got time for Phyllis. [laughter]

Holbrook [?]: He doesn't look at my manuscripts any more—he claims he does. I think Gibson reads them.

Who knows?

Holbrook [?]: He might. Yes. Well, I'll let you go on with the gang. I heard you telling... Lucius [Beebe?] told me about it.

Would you _____? Lucius, have a drink? Come on over and sit down. Or is he still fighting _____? [laughter] Every word you said went on there.

Lucius Beebe[?]: That's what I thought exactly, and that's why I _____.

[laughter] He's talking like an author. I don't know how cautious that is.

[tape off and on again]

[?]: Tomorrow.

Sit down, _____.

[?]: Sure.

Oh, absolutely.

[?]: No, here are the nines.

[?]: Is that...

Just sit down there anywhere, no. Can we do it? Do you want to hear it back and... [Florence? in background; another voice in the background]...you go over here.

Holbrook [?]: Yes, because yours comes in stronger.

Edwards: Yes, but you better catch it right now, because I love it with this...[clears throat]

Beebe[?]: I've never heard this yet, Eddie.

Eddie Colletti [?]: Well, how do you want it set? How do you want it sitting, like that?

A couple...yes, that's fine.

Beebe [?]: Not too close or it might be hoarse.

[?]: Do you think we should...

[?]: Hard? [laughter]

[?]: A horse. [laughter]

OK, anybody that wants to do it. Now when are you introducing yourselves, as a couple of old Comstockers just _____ out...

Beebe [?]: No, a couple of...a couple of Comstock Cowboys...

[?]: You go ahead and do the interview.

Beebe [?]: ...rounding up a bunch of wild horses.

[?]: [from background] You're the best _____ in Storey County.

[?]: No, that's got nothing to do with it.

[?]: A claims banker. [?] We're just a couple of cowboys rounding up...or running horses.

How do you round up horses in the wild west?

[?]: Well, we just drive them into the corrals and lasso them and then ride them until they can't...

[someone makes a flatulent sound effect; laughter]...

[?]: All right, guys? That what we need. We were winding up...

[?]: It came out halfway through my meeting.

How do...how do...how do horses sound?

[?]: How do the horses sound? You tell him the sound of the horses. [laughter]

[?]: Go ahead. Give us the sound of the horses.

[?]: That horse was a wild west _____.

[?]: Go ahead, give us the sound of it. Come on, give us the sound of it.

Well, he's got a little plan here. You're ready.

[?]: Well, he's ready. Go ahead, give us the sound of the horse.

[?]: I'm not ready.

[?]: [imitates a snorting, whinnying, flatulent horse to a round of laughter]

Edwards: No, no. That _____. I can hardly wait.

OK. All right, go ahead.

Edwards: That's because I'm in the mood.

Here, go ahead.

Edwards: Now I'm going to use a word, a four letter word, that is...

[?]: Well, come on. Let's hear it.

Edwards: ...but it's all right. Now, I have to stand up for this. All right. Have you never heard this?

No.

Edwards: You never heard me say it then? All right. In the late eighties or the Roaring Nineties the city of Butte, Silver Bow County...

no, no,...wait a minute...the city...no, wait a minute...in the late eighties and Roaring Nineties, the city of Butte, Silver Bow County, Montana, realizing that they lacked some of the cultural advantages of easterns, arranged to have Southern and Marlowe,...

Right.

Edwards: ...,the two leading exponents of Shakespearean drama of that era, come to Butte, Silver Bow County, Montana, and play a two-night stand: the first night *Othello*; the second night *Romeo and Juliet*. Southern and Marlowe were _____ the stagecoach _____ing by the main officials of Butte, Silver Bow County, Montana, and they are taken to the Flint Hotel where they were wined and dined before being escorted to the theater.

Louis Avansino: Well, just give me the horse laugh.

Edwards: Now. No, no, no, no, now don't you spoil my.

[?]: OK.

Edwards: Now, you almost...but anyway, before the performance...boy you've thrown me off. You've spoiled my joke... it's a good one. Before the performance begins, Southern peeps through the house; he sees for the most part a well-filled—I was going to say, audience...now, look, they've thrown me off so damn much I kind of...

Well, finish it now.

Edwards: Yes! I should...No wait! Southern, he peeks through the house and he sees, I mean, the house, the lower house, is well filled.

As he sees it.

Edwards: The _____ [sighs] oh, now don't. Now,...

[?]: Shut it off!

Edwards: Well!

No, this is a test run. We've got...

Edwards: The house...now look, now wait a minute. You spoiled the whole thing here, because I didn't have...the reason I could tell it so well..[voice raised]

You just keep quiet, Louie. She kept quiet through yours.

Edwards: Yes, I mean I wouldn't have... Now, wait a minute. [shouts] Southern peeks through the curtain and he sees for the most part a well-filled house.

Yes.

Edwards: No, no wait a minute. He doesn't see a well-filled part. The house is composed... oh...[sighs]

...of a lot of people.

Edwards: No, but I know it...I used to know it so well and so, and I'm...

Well, why remember the exact words? Why not remember...

Edwards: Well, the house for the most part is composed of that rough mining element, but here and there a diamond, that jewel of intellect, sparkles. Now, you're going to come into this and it's vulgar, and you're going to like this, Roy _____.

Shetler: I like it.

Edwards: Don't you say one word. I could...boy... [shouts] Now, the curtain rises; the play proceeds in spite of you and your [imitates flatulent sound to general laughter] And we come to the *bedroom*

scene. (Listen) Othello has just strangled Desdemona, and he turns to the audience and he says, "She's dead! She's dead! And *what* shall I do?" (And you're going to like this a lot.)

Just then a voice from the back yells, "*Fuck her* before she gets cold."

Roy: Oh, my!

Edwards: The curtain is run down.

Shetler: She died before he could get to her.

Edwards: The curtain is run down. Southern and Marlowe/Baldwin? sit and they say they will not say the following night. But the mayor and officials of Butte, Silver Bow County, Montana, cajole and promise that no such contretemps will occur again.

What did they...

Edwards: So the following...you don't even know what contre...never mind. At the following night's notice there's a seat vacant in the center isle. Suddenly down the isle strides the typical western sheriff...

[?]: Oh. Where's Carl? Where's Carl the sheriff? [laughter]

Edwards: Yes, I mean, the typical western sheriff _____ and he's packing a six-shooter in each hip and Bull Durham is sticking out of his pocket and he's wearing a ten-gallon hat, and he sits down.

Yes.

Edwards: He says, "Folks, I guess you know who I am. I'm *Jerry Donovan*. I'm sheriff of this here Butte, Silver Bow County, Montana, and I'm here tonight to preserve law and order. And the first one of you bozos that makes a wisecrack like last night, I'm going

to shoot between the eyes. And *I* can hit the ace of spades at fifty feet." He sits down.

The play...curtain arises; the play proceeds. We come to the balcony, the most tender scene ever written by the Bard of Avon, and Juliet is...going to touch...which is Juliet and Romeo...Romeo is strumming on his guitar and Juliet is above listening.

Shetler: Oh, dear!

Edwards: Oh, oh dear!

[?]: Oooh...

Edwards: And suddenly, unable to withstand the throes of passion—now don't you make a noise—he *throws* to her a kiss. As she catches the kiss she says, "Oh, a kiss—a *kiss*—what's more *wonderful*, more *beautiful*? What is more sublime?"

Just then the sheriff leaps to his feet, draws his gun; he says, "The first one of you sons of bitches that says 'fucking', I'm going to shoot in his tracks!" Now, let me listen to that! [laughter]

God.

[?]: Strange _____ [?]

[tape off and on again]

Edwards: ...Horses, donkeys, what have you.

[?]: He can imitate a rooster.

[?]: Come on. Give him a rooster call.

Edwards: Give...I mean, one _____ yes. Go on. Go on.

Shetler: Come on.

Edwards: Oh, Nick, give a rooster. It would be wonderful.

Shetler: Give us a rooster call. Come on.

It's too close to _____ I can _____. Just where you're sitting, Nick. Just where you're sitting.

Shetler: Go ahead, give us a rooster call... chickens, anything. Go ahead.

Come on. Let's have it. I heard one. You gave me one before.

Shetler: Go ahead.

Nick Hinch [?]: [does a rooster call]

More! Once more.

Shetler: Give us some more.

Hinch: [does it again]

Chickens cackling.

Edwards: That is great!

Now horses.

Hinch: [makes whinnying, flatulent sounds and they all laugh]

Edwards: [screams] No! The bull!

Shetler: There's your horse call.

Edwards: Oh, _____.

[tape off and on again]

[?]: Are you open now?

[?]: Sure.

Avansino: Ladies and gentlemen, I come to this town in...thirty years ago...

[in background] When did the _____ have a _____?

Avansino: ...to spend a week in Virginia City. Is this on now? I liked this town so well that I've been here ever since. And it's been the longest week that I've ever spent anywhere. I love this community, I love the people, I like the atmosphere, and I've been here ever since. When I come to this town I had black hair and now I have gray hair. And I come here to make my home; it's been my home ever since, and I've raised my family here, educated them in Virginia City in one of the finest high schools and grammar schools that the West has ever known.

I am still here. I didn't come from anyplace. I was born and raised in Nevada from people that did come from someplace. They come to Nevada in the early seventies to help settle the fertile grounds and made fertile fields out of grounds that sell today for \$5,000 and \$10,000 a lot, which in them days they bought for 47 cents an acre. I thank you. Louis A. Avansino of Virginia City, Nevada.

Edwards: That's good.

Very good.

Edwards: That's good! That's good, Louie!

I'm going to get you some more of those before I leave.

[?]: Oh, I'll _____ her cheeks _____.

Avansino: My father and Pat McCarran's father were partners.

Edwards: You have a good idea.

[?]: He studied law while you were...

Avansino: ...herding sheep. [laughter] You wanted to watch it now in the _____. Let's hear that now.

It says on the back here Library of Congress.

[?]: Oh, my God. [laughter]

Edwards: So, we'll be in that...

[tape off and on again]

Edwards: I _____ how you can tolerate them. No, but let's...

[?]: _____ with their _____ up there in the _____.

Edwards: Well, I mean, oh, gosh, I couldn't...unless the old barnyard. No, let's have that old barnyard.

[?]: Go ahead. Start off with chickens. Hurry up. Come on!

Hinch: [makes chicken, rooster, horse noises]

Edwards: More eggs. I need more eggs.

[?]: _____ that stood there.

Edwards: Now, yes...but go on.

[?]: Oh. Go again. You don't have to worry about it...

Yes. You don't have to worry about it. The mike's there.

Shetler: Come on, now.

Hinch: [clears throat and coughs; does a rooster imitation]

Edwards: Come on. Go on.

Hinch: [makes rooster call]

Edwards: No, no. No, do it again.

His came out clear. You don't have to worry about that.

Shetler: Go on.

You've got just enough time to do one more.

Hinch: [clucks, whinnies, neighs, passes gas, oinks]

Shetler: The pigs. Go ahead and do the pigs.

Hinch: [howls like a coyote, does chicken noises, whinnies, passes gas...]

Edwards: That's all out.

[?]: That's _____...

AFS RECORDING NUMBER 10,016 AND 10,017

CHRONICLERS: LOUIS A. AVANSINO, FLORENCE EDWARDS, EDDIE COLLETTI, SALLY DOTTY, DOROTHY LUCILLE SANCHEZ, DAVID E. SPINDELL AND OTHERS

Tape Introducer: This is AFS recording number 10,016, original LWO number 1,630, reel number six of sixteen. This is also AFS recording number 10,017, original LWO number 1,630, reel seven of sixteen.

Duncan Emrich: Anything wrong with this machine? What the hell is wrong with this machine? I don't understand it...I don't understand why I don't get a playback of Florence Edwards's story.

Florence Edwards: Well, I...

Louis Avansino: We'll give the same horse laugh... [horse neighs]

Edwards: Wonderful, wonderful.

Avansino: Them old farts were...I don't know...

I've been out of training.

Avansino: I bought a _____. [horse neighs] [laughter]

Do it every time.

Avansino: I know, but when he squeals, you know, that sounds good, too.

Edwards: Well, _____ squeals.

Avansino: Him and I...him and I are a team, see. We work together.

Edwards: Yes, well, let's stop and do it... you know, your best squealing manner.

[laughter] Best squealing manner!

Edwards: Now, come on. The barnyard is...

Avansino: What is this? Is it open now?

Yes. The thing just sits there and runs for half an hour. [laughter]

Avansino: I don't know.

Nothing happens.

[?]: _____.

[?]: [voice echoes] QuickC _____?

Yes. Pick up the sound of little children playing around the slot machines? [laughter]

Avansino: We ought to put a broadcast in there about cooks...a pair of sheriff Cook running everybody out of the town.

Edwards: No, no. No, no. Now, don't get into politics or anything like that. If you didn't have a _____.

Avansino: Oh, no. Politics don't mean nothing. It doesn't mean a goddamned thing.

We got the pictures.

Edwards: No, no; no, no.

Avansino: That was all right.

Edwards: Now, look, look, look. Don't...I mean don't get into that; I'm a Republican, and...

Avansino: Are you?

Edwards: ...I'm a good deal _____.

Avansino: Well, I want you to be anything. I don't know...

Edwards: _____ who I am.

Avansino: What difference does it make whether a man's Republican or...?

Edwards: No, and I shall never...I'm just a Republican woman.

[laughter]

Avansino: It doesn't make any difference. Everybody's going Socialist anyway. If

somebody's going Socialist, and they want to go Communist...

Edwards: So you know I was told there were twenty-six Communists in here and two cooks...twenty-six Communists and two cooks planned it.

Avansino: God, everybody...everybody in the United States is _____. All you got to do say what you think, and you're Communist.

That's right.

Avansino: See?

Edwards: I know. Well, I put it down as ...

Avansino: If you say you don't like this and you don't like that, you're a Communist.

Edwards: We have...

Avansino: You're supposed to be one. Who in the hell...who in the hell cares about the Communists?

Edwards: Now, look,...

Edwards: ...make your little barnyard _____, you know, your little barnyard yarn.

Edwards: The barnyard...

Avansino: The cats, oh, they used to go [sound of yowling cat]. Just now...I'll be back in a minute now. I'll come back to see...no, not now. [sound of yowling cat]

You got it into her right now. [laughter]

Edwards: Well, that was the good one.

Avansino: I know, but that's the way they do _____ the cats.

Just _____ the cats.

Avansino: That's the way they do it. They'll sneak it into them all the time.

Edwards: The cats guard my hotel. Yes. _____ it keeps people awake. Now, ... [laughter]

Avansino: Oh, they don't...sure, they keep me awake. You ought to hear them up on my roof.

[?]: What did they do?

Avansino: ____ Jesus Christ. My wife says to me, "Would you go out and see what in the hell is going on?" She says, "It seems like somebody is having a fit up on the roof."

Edwards: _____.

Avansino: I went out and looked, and I come back down; I says, "Yes, they're having a fit. It's an awful tight one, too." [laughter] "Gee," but I said, "that was a tight fit." [laughter] I says, "I couldn't get away from watching them."

"Well, what did you do about it? Did you throw rocks at them?"

I says, "Hell, no." I said, "How would you like to have people throw rock at me when I'm having a tight?"

That's right; I wouldn't. Would you?

Avansino: No, I...hell, no...

_____ like crazy. [laughter]

Avansino: Well, Jesus Christ, I come back down, and them old cats were going right through it, you know, and [makes popping noise], and I heard them popping [pop it?] like a brand-new saddle. As a cowboy...you know, I'm an old cowboy, and geez, you should have heard them old cats smacking/smashing. Then I...

Stop rolling around, Mickey. [laughter]

Edwards: That's Junius, Jr.

[?]: Junior.

The what? Horse call. Tape it out of the... How's barbering?

Avansino: It's not so good, but I'll get by until it gets better.

Edward Colletti: That's what I heard about Louis knew when he was down in Dayton, on the ranch?

Avansino: I remember where they got a hold...

[?]: Yes, _____ in a haystack. [laughter]

Edwards: [yells] Get away! Go on.

Avansino: I wonder...well, that's a long time ago.

Well, go ahead. What happened to you?

Avansino: Oh, that's a long time ago.

[?]: Go on, _____.

Edwards: The longer the better.

Avansino: That wouldn't looked good on... that wouldn't look good on the air.

[laughter] *Nothing good that ever pass the air, do you? The preceding general... [laughter]*

Edwards: No. This is only, you know, you know, those old...there in the Library of Congress.

Avansino: _____ cut my hair, because it's _____.

Edwards: Go on, go on, go on.

Avansino: Hell, say,...did you get...
_____, did you get your drink?

Edwards: I certainly have, and it's
_____ to enjoy our weakness.

Avansino: Well, that's all right.

Edwards: Thank you very much.

Avansino: If you get too weak, come up
and see me; I'll strengthen up a little.

Edwards: Thank you, thank you.

Avansino: Give you a couple of jabs, and
you'll be all right.

Edwards: Well, and...go on with your story.

What happened in Dayton on the haystack?

Avansino: I never want anybody to get...
who runs out down on my account. I want to
give them a build-up every time.

Edwards: Yes. Well, when have you ever
been on a haystack in Dayton? I didn't know
Dayton ever had a haystack.

Avansino: Oh, they got a lot of haystacks.
That was way back...

Edwards: You know they have double
_____.

*They had the haystacks with horses and all
that.*

Avansino: They had a lot of horses around
there, cattle...

Edwards: _____.

Avansino: Yes.

[?]: _____.

Avansino: Mules and around there, and
they'd go [imitates sounds]. And old horses,
you know, just making a hell of a noise. I...I
used to have quite a kick in them days, you
know. Let's forget it... I don't want to....

Well, tell us the story.

Edwards: No, no, no.

Avansino: I know that's too long ago.

*Time doesn't matter. Time is of no account here.
We can wait forever.*

Avansino: I know, but it doesn't...it
wouldn't register, I don't think, of any interest
to anyone. I know it wouldn't.

Well, how do you know?

Avansino: Because them days were...a
thousand years from now...

Down the road...

Edwards: How do you know? Now, go
ahead.

[?]: Eddie said so; Eddie said so.

Avansino: Eddie said so, but Eddie wasn't
there.

Edwards: No, make it.

Avansino: He wasn't...

[?]: Well, if he'd've been there, he
wouldn't have said anything about it, but he
heard you.

Edwards: Now, _____ right on
the ball. You know the ball, the ball, the
ball.

Avansino: Well, sure, but I wouldn't go for that.

Edwards: Well, all right.

Avansino: I'm not on the ball tonight.

Edwards: All right.

It's _____.

Avansino: But we'll get the old horse... That's going on the record anyway.

If you tell the story.

Avansino: I can't go ahead and tell the story.

Oh, yes, you can tell the story.

Avansino: It's too long. I can't go on and talk about it. It's too long.

[calls out] Eddie?

Colletti: What?

Edwards: What's this story Louis won't tell us? You tell us, because he won't.

Colletti: Well, I forget now; I forget how it went.

Avansino: Tell him. I don't remember.

Colletti: I wasn't there. *[laughter]*

[?]: _____.

Avansino: I was there, though, but I still can't put it together...

God damn it! Look! If this thing is played fifteen years from...fifty years from now, a hundred years from now, when we're all dead and buried, with all of this talk about the story and no goddamn story coming out,...

Avansino: Yes, it's going to be...

...people are going to...

Colletti: _____ be dead.

Well, come on.

Avansino: Well, sure, they'll be dead because there's nothing to it.

Edwards: Well, come on, come on!

If there's nothing to it, where is it?

Edwards: Come on, let's have it!

Avansino: Well, I was down in that valley there as well as them young farmer girls out there, you know. Used to go out in them rural school, you know, before _____. And they was just told to come home right after school and everything. And they would take up with a lot of guys that looked like me or looked like you, see,...

[laughter]

Avansino: ...or looked like anybody else, unless they wore skirts, see. They caught me one day, and I was wearing britches, and they got all wrapped up with me. So I went out and tried to be nice to them. They were halfway grown up, and I told them that the world and all was before them. And I took them out in my big car that night. They says, "Where are you taking us?"

I said, "Where do you want to go?"

They says, "Take us down to Bowers Mansion."

I says, "OK," and down we went. I took them down there, and I needed gas; I was short of money. Them were the days when days were tough around here. And some of the girls says, "Well, let's chip in." And Jenny and Andy and Mary and Jo—they gave me enough money to buy a few gallons of gas. So

we got there. When they got there, they says, "Louis, we want to go in bathing." And it cost us twenty-five cents a suit.

I says, "You girls want to take a bath?"

They says, "Yes."

I says, "Hell, go ahead. That's fine." I says, "I'll pay for your suit."

They all went in and took a bath, took a swim, and then come out, and they says, "We're pretty hungry."

I says, "That's...over there there's a sandwich stand over there, and go over and buy what you want. Tell them I'll pay for it." So they did. I bought seven dollars and fifty cents worth of sandwiches.

The guy come over; he says, "Say, Bud. The kids say you're paying for them."

I says, "That's right." I says, "I'll pay for them." But I says, "Be sure they get enough." I says, "That ain't enough for me." I said, "I want to be sure they get enough."

There was a dance going over there on the nickelodeons—a big...a floor dance there... open. They were dancing, you know, and they wanted people to dance with them, so I says, "That's good enough." I says, "Give them credit for that." They had a lot of fun there for a couple extra hours. And from seven and a half, my bill come up to about \$22.50. And the guy come over, and he says, "How about it, Bud?"

I says, "How about what?"

He says, "You got a bunch of kids down here all having fun and eating hamburgers. Some want ice cream; some want pops."

"Well, that's," I said, "all right." I said, "You didn't refuse them?"

He says, "No." He says, "Would you pay for it?"

I says, "Certainly." [pause] And I paid for *everything*, and I took the kids back in good order; none of them was molested; none of them was hurt; none of them ever refused to go back with me the next time, because they were treated right. Is that all right?

Colletti [?]: What's that got to do with a haystack?

Avansino: Oh, well, go ahead. That's after the barn, you know. [laughter]

[?]: What's this? What's this?...the blind alley, we've been let down! [laughter]

Louis? I mean, Eddie?

Colletti [?]: What?

Edwards: A good story?

Colletti [?]: Of course, if he's broke, the girls have to buy the gasoline and... [laughter]

[?]: _____ story. _____ Albert Tognetti.

Avansino: Well, that's...that's where I started out, see. I started out all broke.

[?]: I tell you, this reel of tape is going to confuse future generations! [laughter]

[?]: That makes it more interesting.

Avansino: I started out. I piled them all in.

Edwards: _____

Avansino: I piled them all in. And I can believe _____ before we come back, they had _____. A good time for everybody and sandwiches... They could go out and dance on the nickelodeon; I had money enough for that. And I'm still not broke, and I hope that I never will be.

I hope.

Edwards: _____, help us drink this drink. [laughter]

Avansino: Now can I hear some of those old _____?

Edwards: Yes.

[tape off momentarily, then back on]

Avansino: Give us a drink, will you, Ed?

Edwards: No, I'm going home because I have to work.

[?]: Just take it easy here...

Avansino: I haven't got much money, but I'll do the best I can.

[?]: I've got...

Avansino: I think I made a couple of thousand that day.

Edwards: No, no—no more for me, because I haven't...I mean I have to go home and cook my _____. [yells something]

[?]: [man's voice calls out from background]

Edwards: What?

[?]: You're not out of line yet, Florence. [laughter]

Edwards: Now, look...no, no, no, now look...please, please, please, Louis ... oh, gosh...

Avansino: Who are you talking to?

Edwards:

[?]: Louis gets this way, Florence. You better take him ...

Edwards: I know it, I know it. And, believe me, I realize that, but I...in the morning...when I write letters.

[?]: _____ [laughter]

Edwards: Yes, but I...look, I like to be... you know, I like to _____ conduct _____ gets out. [laughter]

[?]: Do you want me to get you another stew/soup?

Edwards: No, no, not at all. Now, look, _____. Please!

Avansino: I didn't know your hand was that big.

Edwards: I mean, but please, my I go home and have some soup.

Avansino: No, you can't go home. You go over and sit down over there.

Edwards: All right, I shall.

Avansino: Would you be a good girl?

Edwards: I shall be a good girl.

Avansino: All right. You go over and sit down. [makes a strange animal sound]

Edwards: I know, but I'm...

Avansino: Well, sit down.

Edwards: I'm kind of a little bored.

Avansino: You were bored, were you?

Edwards: I'm bored now.

[?]: You are? [laughter]

Edwards: I must go home because I have so many things to do in the morning.

Avansino: Oh, my. [makes another sound]

[?]: Why, Lou.

Avansino: How about me? Look at the things I got to do about 5:00 when I get up. I've got a what-you-call-a Shetland pony staring me in the face. What are you going

to do with it? You got to shake it someplace.
[laughter]

*That would mean a Shetland pony is coming
for a Shetland pony haircut?*

Avansino: Do you want me to pay for it?

No. Mine.

Avansino: OK! [laughter]

I think...

Avansino: You can't take these damn these things into _____ and send them back of the iron curtain...

By God, I can speak several languages.

Avansino: ...until you have proven you're a human being. They probably think we're a bunch of_____.

We don't care what they think.

Avansino: Louis is a goddamned capitalist here riding herd on everybody who wants a haircut...scare the hell out of them.

Edwards: We don't care...we don't care what they are. When we get back there, we'll show what we are. We'll punch them full of _____.

[?]: _____.

Avansino: Then we sing, "Viene su, viene su." [sings in Italian]

Edwards: Oh, go!

Avansino: Yes. Some of the...Salut!.

Edwards: Yes...enjoy our weaknesses.

It's a better recording. [laughter]

Edwards: Yes, yes. Now, enough's enough... too much today.

I think he wants to record again. Chickens.

Edwards: Oh, I'm so _____.
[talks in background with someone else]

Louis, I got to...when did you start barbering here?

Avansino: Thirty years ago.

You've been a barber on the Comstock all for thirty years.

Avansino: Yes, and my hair was black when I come here and look at it now.

Was there anything but _____?

Avansino: I didn't do anything but barbering for thirty years. And I met some of the celebrities of all over the world, shaved some of them...the finest. The presidents, vice presidents, senators and congressmen, statesmen, from all over the world, celebrities from foreign countries.

Any people besides politicians?

Avansino: Yes, I met a few celebrities from all kind of...different kind of people. My son had people in here from Guam—the governor from Guam—and also the judge from Guam [?], and they still didn't mean nothing to me; they were just a bunch of people. And as far as I was concerned, I accepted them as I'd meet the cowboy coming in here with a bunch of...

They needed a shave.

Avansino: ...with a bunch of cows and happened to come in—they were over three days a shave. They all needed to shave, but I didn't get it.

[?]: You mean a bunch of the boys were thinking _____?

Avansino: Why, sure. That's right. So I never took any exception to it, because I figured that it was just a lot of extra [makes animal noise]...a lot of horseshit to me. [laughter]

[laughter] He claims that. I didn't understand it before. [laughter]

Edwards: No, no, no.

Future generations...well, that's a footnote.
[laughter]

Avansino: Well, being that I...well, being that I was hatched in Nevada in 1875, I feel that I have the right to express my opinion according to some of the people that I've seen...

Bowie was born...Bowie was born when?

Avansino: Bowie was born...

Eighteen seventy-two.

Avansino: Around eighteen seventy-two. John Bowie.

Yes. He told me this afternoon about—and I told you—about this man in red tights with the circus. He was climbing up on a trapeze, and they had a, you know, one of these big...

Avansino: That's right.

...air-heated balloons.

Avansino: That's right.

And from the trapeze he went...he grabbed the balloon and went up in the air, hanging onto the balloon with one hand,...

Avansino: That's right.

...and rolling a cigarette...

Avansino: With the other.

...with one hand or the other, lighted the cigarette, and then with his red trunk and balloon, rose up in the air and flew from Washington Peak [Hill?] over Mount Davidson and landed in the valley on the other side.

Avansino: Yes, down in Washoe Valley. That's the winner...

[laughter] Isn't that something? In red ____ ...

Avansino: That was a _____.

...and balloon over Mount Davidson.

Edwards: _____ Reno _____.

Avansino: But I don't like all that.

Avansino: He went into...he went into...

_____, was it?

Edwards: Oh, really.

Avansino: Yes. He went...

Did you see that, Louis?

Avansino: Yes, he went...yes, I've seen that. He...

Edwards: I've come to the point, I think I'm not so bad myself _____.

What did he do?

Avansino: He flew right over Mount Davidson over the flagpole into...what do they call that town over there...?

[?]: Jumbo?

Avansino: Jumbo. Flew into Jumbo, then walked into Washoe Valley, and got a stage out of there later. See, there's Big Washoe Valley...

Yes.

Avansino: ...I mean Big Washoe Lake and Little Washoe Lake. When he got down there, the catfish were so enormous that time that he was afraid he was going to be eat up by catfish, because there's nobody around here to catch them.

Avansino: That's right.

Didn't know how to...and I didn't know how to handle the western catfish.

Avansino: Well, I know they're big.

Yes.

Avansino: They got an awful snoot on them; they look like a rhinoceros.

I've never seen one. They got any of them around here?

Avansino: Yes...no, not around here...

Why don't you have a couple of them stuffed up in the shop?

Avansino: Well, we don't, but they're big ones down there, and everybody in this vicinity goes down to catch catfish in the spring. But we've had some awful dry seasons here the last five or ten years, and some of them lakes have been very low; therefore, we have to plant new supplies of sucklings or little pigs/fish [?] or little cats. But the only thing I don't like about a catfish is that they never have kittens.

And that's for future generations, remember...
[laughter]

Avansino: That's the only thing I don't like about a catfish—they never have kittens.

Edwards: [laughter]

Avansino: Let's see that rag.

Do you want to hear this?

[?]: _____.

Got the barnyard? Come on. Wind up with...

[?]: _____.

No, you talk.

[?]: Him. He has to line up first.

Avansino: Come out of the chickens.

[?]: No.

Mickey wants...Mickey wants...

Edwards: Yes.

Edwards: ...Mickey wants about the chicken song.

Edwards: You bet. Nicky...

Now...

[?]: He start out first.

Edwards: Yes, all right, yes, all right.

Both of you...both of you start first, and he comes in in the background.

[Mickey and Louis proceed to make their barnyard animal noises]

Avansino: All right, let's hear it.

[laughter]

[?]: Oh, God.

[tape off for several revolutions and then back on]

[whistling, coughing]

Avansino: Florence and I are doing all right.

I think the prize, though, is Florence's story.
[laughter]

Avansino: Florence is all right. [laughter]

Edwards: Quit it! May I have that again before I go.

Avansino: [sings]

Give Lou another _____.

Edwards: That is _____.

Avansino: Well, listen here, this...

Edwards: It's priceless.

Edwards: What barn call...

Avansino: What?

There could be a farm program out of this. The Comstock never contributed to the farmers anything...! [laughter]

Avansino: The old-timers here...took their farms.

Well...

Avansino: _____ I knew.

[?]: I think the Comstock _____.

Avansino: Is that your old...

Edwards: But isn't it funny, everyone is so pleased to hear themselves. I mean _____.

Avansino: ...well, catfish never have _____.

Holding...holding...holding the nation together; that's something, yes. Congress...from there on out.

Avansino: Say...

Edwards: Mickey, you start.

Avansino: Why don't you give a good barnyard chicken squeak.

Edwards: Oh, I...

And then you come in.

Avansino: No, I _____ don't squeal like a chicken. But you go ahead and...

Chicken, _____.

Avansino: ...and make believe you're rooster first... And then after you're a rooster, why, you go ahead and give us a _____ about chickens, see. Crow like a rooster first.

Edwards: Go on, go on.

Nicky/Mickey[?]: [crows like a rooster]

Avansino: Go ahead. Give us a chicken.

Nicky: [clucks like a chicken, neighs like horse]

[then there are various other barn animal sounds—oinking like a pig, yowling like a cat...]

Avansino: A cat. [barking like a dog]

[?]: Nick, now, let's see, why don't you give a bark. Come on, kid. [laughter]

Edwards: _____.

[?]: Get over here.

Edwards: _____.

[?]: Come on, _____, give us a bark—that's it. [sounds more like a cow or donkey]

Avansino: Speak, speak, speak.

Edwards: I'm going home. I've had enough of these barnyard calls.

Avansino: _____.

_____.

Avansino: We had a lot of _____. Say, would you give that _____ to Barkley? Give that _____ to Barkley. See, that's one of the best...

[?]: Shall we hear it?

Avansino: ...one of the best _____.

Edwards: Certainly you can.

Avansino: Watch, you fellows, you already...I want you to listen to this program.

Edwards: I say kill a...a Chinese kill a Japanese. That's

Avansino: Well, that's all right.

[?]: We can do that. Yes, we can do that.

Tell me, Florence, are they frog's legs.

Edwards: All I know of you, you have _____.

Avansino: If he don't smoke it, then _____.

Edwards: Now look: now, *all* I know, I know. And Louis, you are my first _____.

[?]: Right...

[sound of fire whistle]

Edwards: Now, now, now, listen, now look.

[?]: Is that a fire?

[?]: Hold the doors open! Open it!

Avansino: Shut it...shut it off. It isn't here. Leave the door open, that's it, until you get somebody. Get a away from the door.

It's a fire.

Avansino: It's a fire. It's out of the _____.

[voices unintelligible with drone of fire alarm in background.]

Well, we got the fire siren on the recording.

[?]: Yes. At last.

A real fire instead of a... [pause] What's the matter? Something the matter?

[?]: Think you got it?

Oh, sure.

[?]: You have the cars whizzing by?

Which way was the fire?

[?]: They went up through the town. That all right.

I never laughed so hard in my life as that, Florence.

[?]: Wasn't it wonderful?

I know she's such a kick, anyway...terrific...I know. Isn't she wonderful? The playback was even better than the _____. [laughter]

[sound of door closing]

Some people _____ worth having [?].

[?]: _____.

A hundred and twenty dollars. And the reels are three dollars. They run for an hour. You can erase them.

[?]: Yes, _____.

Edwards: _____.

[?]: _____.

Come back in.

Edwards: What time is it?

Avansino: _____ I was thinking you'd sing on the record.

[?]: Player. Play it one or two back?

Avansino: Oh, come on, sweetheart. Play it one or two back. That's where we are.

Edwards: All the recording.

Avansino: Yes. Where are you going...?

Edwards: Oh, you've got that nice little recording machine.

Avansino: That's right.

It doesn't hurt anybody; it doesn't bite, and it goes back to Washington, D.C.

Edwards: Well, is that what happens now?

Avansino: Well, I'm working. I'm roughed up _____.

It takes a fire around here to _____ [laughter]

Edwards: Well, that must be secured.

Avansino: I know, but I'm rough like chickens. I love them. _____ cowboys _____.

Edwards: _____ [yelling]

Well, come on.

Avansino: We don't want none of this stuff.

[tape off and on]

[?]: What are you... I'm going to sing one time.

[?]: Are you really?

Edwards: No, no, not yet.

[?]: Not yet?

[?]: Not yet, not yet.

[?]: I see what they had there, they had...

[?]: No! I'm coming up in June.

[?]: July? In June.

[?]: In *Holidays* [magazine].

You don't have to hold it _____.

[?]: _____

[?]: No. Here put that off.

Edwards: _____.

Avansino: [singing] Florence!

[?]: OK, OK....

Hold it away from him.

Edwards: Yes.

[?]: [sings]
Lies that made me happy.
Lies that made me blue.
You lied to me the day that you
promised
that you'd be true.
Lies that broke my heart, dear,
And I believed in you.
You lied to me the day that you
promised
that you would be mine.

[tape off, then on]

Edwards: _____.

[?]: _____.

Edwards: Now, come on.

[?]: Be quiet.

[?]: No, we 'll sing.

[?]: Be quiet.

Avansino [?]: Yes...

[?]: Everybody. Everybody sing.

Avansino: Yes, be quiet.

Edwards: No, no, no. *Quiet!*

Avansino: Be quiet.

[?]: Everybody sing. Have you started?

Avansino: Sit down.

[?]: Come on, everybody sing with me.
I'm a stage fright! You know, take sides?

[?]: OK.

Tell Florence to sit down.

Avansino: Sit down.

[?]: OK.

Edwards: _____.

[?]: Come on, everybody, sing.

Edwards: No, no, you do it, you do it.

[?]: Oh, yes.

Edwards: No, come on, come on.

[?]: [sings]
Put your arms around me, honey;
hold me tight.
Huddle up and cuddle up with all
your might.

Edwards: Oh! Come on!

[?]: [singing]
Oo-oh, won't you roll those eyes, eyes
that I just idolize...

Edwards: Oh, _____.

[?]: [singing] I said I just _____.

[?]: Quiet. Start over.

[?]: [singing] When I look at you...
Again?

[?]: Florence fouled that up.

[?]: That's OK. She has them now. She gave me a big boost. Come on, Florence.

Edwards: _____.

[?]: Well, this isn't...Florence will sing with you. You said it... I...

Edwards: I...I'll sing with _____.

[?]: And I won't, either.

[?]: Yes, come on. Because I need a boost. I haven't sing _____ I never did this before.

[?]: Well, you're doing very well.

[?]: [sings] Put your arms around me, honey; hold me tight.

[?]: Oh, _____

[?]: [singing] Huddle up and cuddle up with all your might.

Edwards: What can I say?

[?]: [singing]
Oo-oh,...oh, won't you roll those eyes?
Eyes that idolize...
When I look at you, my heart begins to float;
Then it starts to rocking like a motorboat.
Oo-oh, I never knew...(I'm off again.)
...any girl...(or boy)...(I'm drunk.)

[laughter]

[?]: _____, you sing with me. This would be a terrific duet.

Edwards: Now, now, you just let me!

[?]: You come on.

[?]: You sing the second part.

Edwards: No, no, I can't...

[?]: Come on.

Edwards: Now, you put it back on. Come on.

[?]: OK. Come on, put us on _____
[singing]
Put your arms around me, honey;
hold me tight.

Edwards: I have no voice, but go on and hold the crew.

[?]: [singing]
Huddle up and cuddle up with all your might.
Oo-oh, won't you roll them eyes?
I said that I just lied.
When I look at you my heart begins to float.
Then it starts to rocking like a motorboat.

Edwards: Go on, go on!

[?]: [singing]
Oo-oh, won't you roll them eyes?
Eyes that I just idolize.

Edwards: Have a drink.

[?]: [singing] When I look at...
(I must be drunk. I _____...)

Edwards: Never mind, never mind. Go on.

[?]: [laughter] I've never sung in my life!

Edwards: Just go on. Roll your eyes. Go on.

[?]: Where were we? Oh, sing, George. Come and sing.

Edwards: _____.

[?]: [sings] ... Hey, I can't sing.
 [?]: I can't sing. I never sang in my life.
 Edwards: Well, we ...
 [pause; tape off, then back on]
 [?]: _____.
 Edwards: _____.
 [?]: With _____.
 Edwards: _____.
 Avansino: I warn you, woman. You got to
 [neighs like a horse]
 [?]: _____.
 Avansino: What?
 [?]: _____.
 Edwards: _____.
 Avansino: Yes.
 [?]: This is Sally Dotty. She's going sing,
 "Don't Sing Aloha When I Go."
 Edwards: Did you already sing that song?
 [?]: _____.
 [?]: [starts to sing] Don't Sing...
 Edwards: _____ far away. She's
 singing.
 Sally Dotty: [sings]
 Don't sing aloha when I go, because
 I'm coming back, you know.
 Don't smile and say you miss me so.
 Don't sing aloha when I go.
 I dreamed of you in Waikiki.

That's where I always long to be.
 Don't smile and say you'll miss me so.
 Don't sing aloha when I go.
 I dream of you in Waikiki.
 That's where I always long to be.
 Don't smile and say you'll miss me so.
 Don't sing aloha when I go.
 Edwards: Good. That's good.
 [?]: Yes. Well, if you turn that _____.
 [tape off momentarily]
 [?]: _____.
 [?]: Tell...tell...yes, tell...
 [?]: What's that...
Anytime. "Melancholy Baby."
 [?]: Tell me when it's ready.
 Edwards: _____.
 [?]: Is it ready?
Better sing it alone. Then you can...
 [?]: What?
...then you can do another.
 [?]: Is it ready?
Sure.
 [?]: [singing] Come to me, my melancholy
 ba-by.
No pool balls. [whistles] Start over again.
 Edwards: Gee, it's noisy. If you want to
 talk go on.
 [?]: _____

It's perfect right now.

[?]: [singing] Come to me, my melancholy
ba-by.

[many people talking in the background]

Edwards: Start again.

[?]: OK, all over again?

No, go ahead.

[?]: OK. [sings]
Come to me, my melancholy ba-by.
Cuddle up and don't feel blue.
So I keep _____ it's taking
a long...?

Edwards: No, it doesn't matter, no.

[?]: I want to take a long...

*No, come on. Sing it to him, sing it to him, sing
it to him.*

[?]: [sings] Come to me, my melancholy
baby.

Edwards: Talk way over here. Start it way
over again. [voice muffled] _____ last
one.

[?]: Well, how many fouts are we going to
have?

Edwards: Well, start now.

[?]: [singing]
Come to me, my melancholy ba-by.
Cuddle up and don't feel blue.
For all your tears are _____
foolish fancies, baby,
For you know, dear, that I'm in love
with you.
But every cloud must have a silvery
lining.

Just wait until the sun shines through.
Won't you smile, my honey dear,
While I kiss away each tear.
Or else I shall be melancholy, too.

Very good.

[tape off momentarily]

Edwards: No, I never heard that.
"Nighttime in Nevada"—have you ever heard
that?

[?]: I might foul it a little bit. I might foul
up a little bit. I mean I don't know the words
the way I should know them, but...

*No, _____ through them is the point. I
mean if you don't know them, how come...?*

[?]: Well, I'll try. Are you ready?

[?]: I know them.

[?]: Is it ready now?

Edwards: Sure thing.

[?]: [singing]
When it's nighttime in Nevada, I'm
dreaming.
And I wonder if you're dreaming, too.
I can see the great divide in the trail
we used to ride;
It's the only bit of heaven I knew.
When it's nighttime in Nevada, I'm
dreaming
Of the old days on the prairie and you.
I miss you when the candlelight,
I'm dreaming, and I wonder if you're
dreaming, too.
I miss the great divide in the trail we
used to ride;
It's the only bit of heaven I knew.
When it's nighttime Nevada, I'm
dreaming,
And I wonder if you're dreaming, too.

Now, tell me, before we play it back,...

[?]: What?

...your name. Are you a Nevadan?

[?]: Yes.

Where are you from in Nevada?

[?]: Do you want me to tell you?

Yes.

[?]: I'm from Reno, Nevada, 320 West Fifth Street, phone 8904. My name is Dorothy Lucille. Maiden name was Kingsboro; my married name is Sanchez.

And how long...were you born in Nevada?

[?]: I was not born...I was born in Bellevue, Ohio. And I was eleven years of age, we moved from there to Florida. And I lived in Florida for three years, moved from Florida to Washington, D.C., lived there six years, moved from Washington, D.C. to Los Angeles, and been in Reno for four years.

Now you're a legal Nevadan.

Dorothy Sanchez: Not yet.

[laughter] No...

[tape off momentarily]

[?]: ...old-timers _____.

Total life of the town.

[?]: [singing]

[?]: Oh, yes. He's recorded for an hour.

Edwards [?]: Oh. Now I know one. "The Girl of My Dreams."

[whistling in background]

[?]: I don't know these damn songs.

Who's the person that _____?

[?]: Hey, tell me when you have the...can I...

Won't you have a drink?

[?]: No, thank you.

[?]: [singing] The girls of ...

[?]: Had somebody _____.

[?]: Yes.

[?]: He likes it. [singing]

The girl of my dreams is the sweetest girl of all the girls I know.

Each _____ like a rainbow trail;

_____ fades in the afterglow.

The blue of the eyes meets the blue of the sky,

Meets the height of the western skies

_____.

The moonlight beams on the girl of my dreams.

She's the sweetheart of Sigma Chi.

That's a wonderful song.

[?]: [laughter] _____ talk your head off, _____.

No.

[?]: Yes, but I can tell you, if I want to hear that.

[?]: _____

[?]: Well, I'll tell you that, but I want to give this...

[tape off momentarily]

Sit here. It'll pick it up.

Edwards:

Do you live in Reno?

[?]: Yes, been in Reno for four years. We came here in 1947.

Edwards: From where?

[?]: Los Angeles. We were touring around the country, and we liked it so well here that we decided to stay. So instead of buying a home...

What first attracted you in Reno?

[?]: What?

What first attracted you in Reno that...?

[?]: Well, it was the climate.

The climate?

[?]: Yes. And it was...

You weren't planning to borrow _____ the people?

[?]: No.

The climate.

[?]: It was the climate, yes.

We got that.

[?]: The first time.

Well,...

[?]: _____ it's the gambling.

[?]: Well, we did like the gambling, the atmosphere, carefree...where the people

were going around having a good time. We enjoyed all.

You worked on one of those...

[?]: And then we...I'm a baker by trade, went to work in a bakery there.

In Reno. Is it still there?

[?]: Pardon?

Is still there?

[?]: Oh, yes. I work at the Bake Shop right... I'm a pastry baker there.

Well, I've _____ there.

[?]: Oh, is that right? Well, well, you've probably enjoyed some of our baking there.

[?]: [laughter] Is that right?

It's a nice hotel.

[?]: It's the finest hotel in the city.

Do you like it? I mean, or do you...are you looking for another job?

[?]: Well, no, I like that work there. I enjoy making the fine pastries, things they make there.

Where do you...where do you get _____ out there?

[?]: Well, we pick it up little by little. Started... starting. Young started the bakery. Instead of going to school in... I went to work in a bakery, where I started out.

You wound up in a darned good place.

[?]: Well,...

You made some water... the next day?

[?]: Yes, I liked it.

Unless you want to move to something else, then. I know some people down there if you want to.

[?]: Where?

[?]: You know some people there?

Yes. Talk to them right now. _____?

[?]: Well, no, I don't.

Haven't heard of him?

[?]: I've talked to him; I've said hello to him; that's about all.

[?]: Yes, that's right.

[?]: Yes.

He doesn't have any _____ over there if you hear it.

[?]: Well, I don't know. I never did go for the working in a place like that.

Why?

[?]: Well, for thing, I never think...I don't think I'd ever...would be interested in dealing or anything like that. You know...

Yes. Well, it was work...they've got work behind the dealing.

[?]: That's right. Do you think they'd have anything in the line of work like that?

[?]: Are you recording?

Yes. He's talking.

[?]: Do you have a little light light up?

Edwards: Oh, yes. That's...shows that it's working. [laughter]

[?]: Will that get my song?

Yes.

[?]: Thank you.

[?]: OK, let's hear that back.

[?]: [sings]

Two lovers were out riding in a little
Henry Ford,

Spooning in the merry month of May.

He was fat, and she was skinny;

He had freckles and red hair.

And while he cranked his Ford she
heard him say,

"Will you love me when my
differential's broken?

Will you love me when my taillight
fails to shine?

When the nuts and bolts are falling
and the old junkyard is calling,

Honey, won't you let me call you mine.

I love you, baby.

Honey, won't you let me call you
mine?"

[?]: What?

That's not an old-timer of a song? It's _____.

[?]: It's cute, though.

It's new, isn't it?

[?]: No. Oh, my God, it's older than I am.
You know, I'm going to hear it back now?

OK. You want to hear...you want to hear...?

[tape off momentarily]

OK.

[?]: OK.

You know how to handle a mike, too.

[?]: [sings] D r i f t i n g a n d
dreaming...

Start it _____.

[?]: [singing]
...while shadows fall.
Softly I _____ I hear your call.
Love's old sweet story
Showin' in your eyes.
I'm drifting and dreaming sweet
paradise.
I'm alone because I love you,
Love you with all my heart.
And I lone because I want to be true,
Lovey, I can say the same about you.

[?]: [singing] ...you.

[?]: [singing]
Yesterday's teardrops have turned
into rain.
Yesterday's sunshine has given me
pain.
I'm alone because I want to be true.
Sorry, I can't say the same about you.
I'm alone because I love you,
Love you with all my heart.

[?]: Now, let's see that back, with all that
telephone talking.

[tape off momentarily]

*Now, which...one Chisholm was a government
scout.*

David E. Spindell: Sure. They could have
been a government scout during the Civil
War. The old original John Chisholm...

...and he never owned a head of cattle.

Spindell: Might not have; he might have
been boss of the...of a crew. But the old John
Day Chisholm that came out to New Mexico
owned cattle.

Yes.

Spindell: Plenty them.

That's right.

Spindell: And he settled there at Spring
River ranch.

*Yes. And that isn't the one that ran...that isn't
the one the trail's named for, no.*

Spindell: There's two Chisholm Trails.
There's the same...the old man Good Night's
trail.

Yes.

Spindell: And old man Loving Trail.
Loving in New Mexico is named after him.

*I've got it in the book there. I just don't
remember. [laughter]*

Spindell: Look, right where the Middle
Concho...the Concho Rivers of Texas, which
is three—the North Concho, the Middle
Concho, and the South Concho—...

Yes.

Spindell: ...—form a branch and run into
Colorado River, there's a big flat there. And
after the Civil War, old Chisholm wanted
to drive a...herd a trail...a trail of cattle
along. And he notified *all* the people around
about that they were going to have this big
roundup out on the headwaters of the...on
the mouth of the Concho, and because they
water and grass in a level plains country. So
they rounded a roundup of fifteen, twenty

thousand head of cattle there. It...the same vicinity as Paint Rock Pictures [Paint Rock, Texas (?)] in _____. And he branded them out and turned everything over, and a lot of them...a lot of fellows turned the cattle over to Chisholm, and he headed them north. And he rode up through the country into the Pease River country—strike the Pease River country and take the...go...cross over the Red River country. And then he gets over to Oklahoma, and he goes right to where the Chickasha country.

Nice names, aren't they?

Spindell: Yes. And Charlie Shrangle afterwards, oh, in 1904 or '05, something like that, he took a...he followed that trail when he was a kid. He took a set of horns, or he had some aluminum horns or something cast, and he went along and marked this trail—Chisholm Trail—all the way through, clear into Abilene, Kansas.

Have a map...

Spindell: Oh, that trail or the other trail. Now, here's where I can show you...show you something here if you want to learn some history, because I studied it and been over it hundreds times. Give me a pencil, Doc.

Doc: OK.

Spindell: Let me show you something.

And a pen... Do you want reach with...?

Spindell: No. Look...look here. If you want to learn something, then come in and let me show you.

I can see it.

Spindell: This is within six miles of the geographical center of the state of Texas.

Yes.

Spindell: All right.

What's the name?

Spindell: That's a little of town of Waldrup [?] there.

All right.

Spindell: Little town right around the bank of the Colorado River. All right. Here is where the Conchos come into the Colorado. See, there?

Yes.

Spindell: The Conchos come into the Colorado River there. This is where the original roundup was, on the bank of the Colorado and the Concho rivers. All right. The Chisholm, the John Chisholm the trail was named after, he took off through here, went up in this country, crossed over the Indian territory, and on up through Chickasha and up in Kansas, you see. The other Chisholm went up the...

[?]: By God, I think you're...

Spindell: Well, the Middle Fork...the Middle Fork of the...they had to have water, you see.

Yes.

Spindell: They went up the Middle Fork here of the Concho River. So they got where about where Garden City is now—Garden City.

Yes.

Spindell: And from Garden City, they headed right west of Big Lake Texas. And now, the Big Lake that's the last water.

Yes.

Spindell: And from Big Lake it's fifty-five miles through here, through the desert, to the Horsehead Crossing of the Pecos River. Then when he hit the Pecos River, you see, right here, he turned up the Pecos River and goes up...he had a spring right below...six mile, seven miles below the present town of Roswell, New Mexico.

Yes.

Spindell: And there he spread out. Now, the reason he took those cattle out there, the Indians were here on the two...on the reservation under government supervision out at Fort Stanton.

Yes.

Spindell: And he would...he'd fatten these cattle along the river there and fed them there, and then he would sell them to the United States Government and turn them over to the Indians. Well, they'd drive 100 to 150 head out there and just turn them over to the Indians, and the Indians'd go out and kill them for beef, see.

Yes.

Spindell: Just shoot them right down right where they find them. And it was John Chisholm's—this John Chisholm, which was a nephew of the original John Chisholm...

Spell it differently?

Spindell: No...

One is -u-m...

Spindell: All right. They spell them different, but they're the same...same people. One was a nephew, and one was a... And

this Chisholm here in New Mexico was driving these cattle, and that's where...and Billy the Kid...his daughter—he had a Sophie Chisholm—was a sweetheart one time of Billy the Kid. And she told me herself and Mrs. John Collette, she ____ Billy ...Billy the Kid. And Billy the Kid...it was...see, these fellows would come down out of the mountains and steal these cattle,...

Yes.

Spindell: ...and drive them back up there on the reservation and steal Chisholm's cattle.

Well, and you're going to find something in that book you don't like.

Spindell: Yes?

I may be wrong.

Spindell: And I know Old Man George Poe and Old Man John Poe, and Old Man Martin Chavez. I talked to them hundreds of times.

Yes.

Spindell: ...about *all* that history about Chisholm. And they were Kid's...Billy the Kid's.

Well, I believe...I believe...I believe the one ____.

Spindell: Yes. Now, this John Chisholm here...

...the trail.

[?]: ____

Spindell: This trail, the Chisholm Trail, the original Chisholm Trail _____. All right, the next year...

See my book [?].

Spindell: Wait a minute, wait a minute. The next year, they started from down in here.

Yes. *That was _____ what?*

Spindell: And even John...even Charlie Shrangle started down there close to Flashes,...

Yes.

Spindell: ...right on the border there. He had these wild cattle down here, and they'd trail them out through here.

Yes.

Spindell: And they started right on up through here. But the original Chisholm Trail started right there at Paint Rock, Texas. And the next year,...

Spindell: ...the next year, they began to start from down in the San Antonio country and even down around the Victoria country. And it started there...

Isn't there a trail association...old-timer?

Spindell: What they have...

I read a...and I think...I...well, I think...I think there were...

Spindell: Well, some of those old trails...I've talked those old men; they'd be a hundred years old now. I talked to them.

Sure.

Spindell: My grandfather in 1854 settled in...within forty miles of where the original trail started. He had 7,000 head of cattle go up the trail.

Yes.

Spindell: _____. And they get them...they charge them five a head; he had to get those cattle up the trail, and sold them for about eight dollars _____.

It was a long, hard row for, well, how many head in a herd? I mean how many head in trail herd?

Spindell: Oh, they'd spread them out; they'd be an almost innumerable amount. They'd spread them out. They didn't...they didn't herd them like they do in movies, you understand. [laughter] They'd spread them out all over, the prairie _____. They'd take the poor cattle from this country, and by the time they'd get up to Kansas, *all* that rich and _____. If you want to read something about some good grazing land, read...in 1832 when old man...when Washington Irving came out to Oklahoma here...

Yes.

Spindell: ...*Boys of the Prairie*...did you read that?

Yes.

Spindell: All right. Now, he tells something about a real...the original herbage or a forb of that country—the grass.

Yes.

Spindell: And he mentions the _____.

Damn site richer... _____ richer than it is now.

Spindell: Oh, yes.

Do you want to put your name on this? What is your name?

Spindell: My name is David Spindell. What do you want to say?

Why don't you name where you're from, anything you want about...

Spindell: What?

Spindell: My name is David E. Spindell. I live in Phoenix, Arizona, originally a Texan, born within six miles of the geographical center of Texas at the little town called Waldrup on the bank of the Colorado River. That is within a thirty-mile of the original gathering or roundup ground of the Chisholm Trail, near the mouth of the Concho Rivers just where it flows into the Colorado River.

You were telling me before about...

Spindell: What?

Go ahead. And the horses were run...last roundup 18...or '57 or something?

Spindell: No.

Oh.

Spindell: It was...I fortunate in seeing in 1879, 3,500 head...

Eighteen seventy-nine?

Spindell: It's 1897, thirty-five hundred head of cattle brought out of Mexico by Andy Holloway of Scurry County, Texas, which was reputed to be the last herd driven from Mexico. These cattle were all long-range and long-horned cattle with the dew-laps cut, and were typical of Mexican longhorn cattle. It took them all day and part of the night to pass a point where we watched that herd of cattle graze by on the unfenced prairies at that time.

Anything else? What brand? Do you have...?

Spindell: I don't know...I don't remember the brand of the... Now, that Andy Holloway

used as a road brand. But the famous ranchers in that country at that time was the O-S ranch and the...that...which was up on Double Mountain Fork of the Brathus, and the W ranch and the Slash, and the Espula [?] ranch or other Spur ranch. Of course, the Slaughter ranch was further out on the canyons of the Yellowhouse Canyon country. And then...

Spindell: ...Adair and Goodnight's famous J-A ranch up in...

AFS RECORDING NUMBER 10,018

**CHRONICLERS: DAVID E. SPINDELL, ED
"DEACON" BLAKE, JOHN DOUGLAS BOWIE,
LEN HAFFEY, W. S. "SHORTY" RUSSELL,
FLORENCE EDWARDS, ZORAY KRAMER [?]
AND OTHERS**

Tape Introducer: This is AFS recording number 10,018, original LWO number 1,630. This is reel number eight of sixteen.

David E. Spindell: It's been in business for seventy, eighty years. This is our eightieth year in business.

Duncan Emrich: Wagons. Want to try it.

[?]: [laughter]

As long as that thing is popping. If not, we're going to make another one. [laughter] We'll make another one.

Spindell: What shall I do, introduce myself and go ahead?

Sure. Just put your name on it again and where you live.

Spindell: I'm David E. Spindell of Phoenix, Arizona. I think I'm the only wagon salesman left in...west of the Mississippi River in 1950. I sell wagons for the Owensboro Wagon Company of Owensboro, Kentucky. The Owensboro Wagon Company started in... this is their eightieth year in business, and perhaps the only large wagon firm left in the entire United States today. We ship wagons all over the West, especially wherever the Indian reservations are. The Navajo Indians, the Hopi Indians, the Pimas and the Papago Indians in Arizona are big buyers of wagons. Some state institutions still buy wagons. But the Republic of Mexico's money has become so cheap now that it's almost impossible to ship wagons down there at a price that they can afford... the Mexican nationals can['t?] afford to pay for them. What else do you want on there?

[laughter]

Spindell: [away from the microphone] I think I've shot all this...well, I ain't got nothing left.

Anything: Texas cattle or anything.

Spindell: It is interesting to note that the man that's the head of the Owensboro Wagon Company now is a native Texan, Hal J. L. Compton, born and grew up around San Angelo, Texas. He was educated in Germany, came back to this country and was an independent oil operator for many years and finally wound up head of the Owensboro Wagon Company and various utilities out of Owensboro, Kentucky, and Tell City, Indiana.

[faint voices are audible in the background]

...telling us some stories you heard from Santos [?]. You can tell the story.

Spindell: This is David E. Spindell of Phoenix, Arizona. This is a story about Billy the Kid told in a hunting camp on the north side of the Capitan of New Mexico. It was about how Billy the Kid met his death at the hands of Pat Garrett. Pat Garrett was the sheriff of Lincoln County, New Mexico, which comprised practically the entire eastern half...eastern part of New Mexico at that time. And John Poe was a cattle inspector from over around Tasquosa [?] in northwestern Texas, in the Amarillo neighborhood. And he was out there to watch the...for cattle for the Associated Texas Ranchmen Association that was being stolen and brought out to that country and sold to the Indians. So he was in a measure a deputy or worked with Pat Garrett. And in the...around the campfires of a deer camp one night in the Capitan Mountains of New Mexico, this is a story that Mr. Poe told.

That after Bill the Kid had escaped from the jail at Lincoln, New Mexico, by killing his guards, it was a matter of six or eight weeks before they discovered anything about him. They had figured that he'd gone down into Old Mexico. That was the logical thing for Billy the Kid to have done. But instead of that it seems that Billy the Kid went out in the Fort Sumner country and lay around in a sheep camp and was protected by the sheepherders. Well, there's been a lot of cattle and stuff going

on up around Fort Sumner, so Pat Garrett left Roswell, New Mexico, and took...or Lincoln, New Mexico, and took...headed north and took John Poe with him. And they were scouting for some other thieves rather than after Billy the Kid.

But it was a moonlight night—and at this instance they'd been up there about a week or ten days over the country—and Pat Garrett sent John Poe into town to visit the saloons and walk around and meet the folks and talk to them to see if...

[?]: Is _____?

Spindell: Yes. ...by chance if Billy the Kid had been that country. So they couldn't get any kind of an expression from any saloon keeper, anybody that they'd talked to or that John Poe talked to. So they went back down; they were camped eight or ten miles down the river below Fort Sumner. And when he went back and told Garrett he couldn't find out a thing and evidently that the kid had been around there, because everybody was keeping their mouth shut and wouldn't give out any information whatsoever.

So Pat Garrett decided that they'd wait until after sundown, and...which was somewhat of a moonlight night, and they'd ride up to Pete Maxwell and see if old Pete knew anything about it. It seemed like that Billy the Kid was... had a sweetheart up there in Pete Maxwell's daughter. So he drove up there...rode up there and they got off the horses and tied them out in the peach orchard and walked up to Pete Maxwell's house. And Pat Garrett went in—which was an adobe house—and was talking to Pete and sat down, and he left me—and as Mr. Poe said—he left me outside. And I sat down on a little old plank bench just outside the front door. And while I was sitting there and Pat Garrett and Pete Maxwell was inside talking.

And all at once there's a man came around the corner of the building, and I thought it was an old Indian servant that Pete Maxwell

had out in back, but I could see that he was younger than that old Indian servant was. And so he stepped right quickly to the door and he hollered, "Queese, Pete. Petro Queese." And at that time I'd have heard...a shot was fired, and this figure fell right in the door and Pat Garrett jumped off...jumped out over him and ran. Then we got on our horses and loped down the road about a hundred yards. And Pat says, "I've killed the Kid."

And John Poe said, "Like hell you have." He said, "You've killed one of the neighbors. Let's us get out of here."

And Pat says, "No, that was the Kid. I'm going back." So we rode back up there, and by that time the neighbors began to gather, and it was...looked kind of rocky for us. We thought...expecting a shooting scrape at any time, but they didn't do any shooting or...and next day we buried the kid."

That's the story.

_____ in the room.

Spindell: No, he was in his. You see, John Poe said he was standing...they could see him by the moonlight, by golly, through the door. John Poe said that himself.

Oh.

[tape off and on again]

...instead of all of that background noise that we've been getting. I need to tape it the way he did.

[?]: Yes.

Close to...you put it up close; you can just hold it up like this, see?

John Douglas Bowie: Like close?

Yes.

Bowie: All right.

I'll adjust it here.

Bowie: There was a man one time; he'd had too much corn whiskey or corn squeeze as they called it in the South. He got out on the sidewalk and he said to the people passing by, he said, "It only costs two bits to come up and see my menagerie. I've got all kinds of colors, all kinds of animals and birds." So the people went up there and they didn't see nothing but an empty room, so they went down and called an officer. And the officer went up there and he was going to take him down and put him in the jail for misrepresentation. So, he said, "Officer, take a drink of this corn whiskey."

So the officer took the drink and he took another, and he says, "By the way, I see them things, too. How much do you want for this half interest in this menagerie?"

"Three hundred dollars."

So the officer give him three hundred dollars. And everybody saw these colored animals. It was nothing but a fake.

[laughter] Put your name on that. Put your name on that. I'm not going to be responsible for it. You put your name on that.

Bowie: the oldest white child in Virginia City.

[laughter] That's right.

[tape off and on again]

It's about the Virginia & Truckee.

Bowie: It's about the Virginia & Truckee Railroad. It's V & T means very tired. One of they abandoned this end of the line; nobody put their hands up to prevent it. But it seems to me that Chamber of Commerce in Reno would holler their heads off when it was abandoned from Minden to Carson and Reno. This is the town that made the railroad, and if it wasn't for this town there wouldn't be no railroad or abandonment either.

There wouldn't be no Reno.

Bowie: They...well, I can remember when the V & T railroad passenger coach was painted green, and that isn't the Irishman's green, and they were afterwards painted a Dago red; then the last color was the canary color yellow. So it's been known as the yellow streak. I can remember when there was twenty-five or thirty trains in and out of here every day, and the double-headers would take the ore cars down to the river mills. It looked like a great big serpent going around the crooked railroad. And I can remember when the moving stock, the locomotives was named after the county: Washoe, Storey, Lyon, Esmeralda and Nye, Ormsby—County. And Storey was a small engine, was used here for switching purposes. There was also a small engine known as Mexico; that was used for switching purposes, too...

[faintly in background]...I just don't want all those back noises.

Bowie: Yes.

This is just about you, see? Go ahead. You've got stories, switching engines. I didn't know they named them for the counties.

Bowie: Yes. And then they named them after Reno, Carson, and Virginia City. And at the present time they number them in numbers. Twenty-six, I believe, was the last engine.

[laughing children in the background]

Bowie: My nephew was a... _____ [Bill?] Benner, was a brakeman on the passenger train out of here to Reno. That's about all. My name is John E. Bowie.

Of Virginia City, Nevada.

Bowie: Of Virginia City, Nevada.

Let's do it. Do you want to hear some of them?

[tape off and on again]

You ought to put a piece of paper on this here.

Ed "Deacon" Blake: Come here come of it there.

Bowie: Oh, I'll settle that tomorrow.

Oh, we won't do any now. We won't do any now. Just a minute.

Blake: Oh, _____ I can't talk in here.

Well, you don't have to. Just sit down here. Then...

[?]: _____ all over. *[laughter]*

Here, sit down. How long will it be before it's all over?

[?]: Oh, it's two nights.

Bowie: Oh, you mean you've been gone for three days and two nights?

Yes, well, he went to bed last night.

Blake: Yes, I went to bed last night.

Jeez, you've been gone for just two night. Come on... Did you do yourself any good?

Blake: I went to bed yesterday morning.

[?]: Yes.

Did you make it pay? Did you make any money?

Blake: Of course not. I wouldn't take a thousand dollars very far while I was up there and went up there and _____ a _____ later.

[?]: Not me. I quit loser, too, Deac.

Yes.

Blake: What's his name... Eddie took it away. _____.

John Zalac: That's the Delta back bar.

How about this guy in the balloon, did he go up?

[?]: Part of that.

Where'd you get it?

Blake: Yes, I saw him go up. He went down there in the empty lot.

[?]: I think I'll go down and see Larry Maloney for a moment.

[?]: _____ he's a _____, huh?

Blake: That _____ Larry _____.

Blake: Yes, he flew up around there, all around _____.

What?

[extreme background noise]

Blake: I know they hardly ever _____ me.

[?]: Here you are. You better have another shot.

Why?

[?]: Yes.

Blake: They're _____ do not _____.

No, that's not running. That's just rewinding the deals. Don't worry about it. Come on.

Why don't you?

[?]: You might as well sit down while he rewinds that, Jesse.

Blake: Oh, I've got to _____. You know, I'm crazy living like that.

I've got to go to Reno. Want to go to Reno?

Yes. I'm going to get...let's see...I'm going to take some orange juice and some..._____ to conserve, I don't know. Well, what...good luck. You'd better get some sleep, Deac.

[?]: Did you move up to the _____?

I'm up at the Carney [Hotel].

Blake: Oh, I've plenty of sleep now. I was asleep all night and that _____ in the morning.

[?]: There's a _____ over there. You've met Mrs. Kapler?

Yes, but you were out for what, two or three days?

No. Front row.

Blake: I thought you was going to ____.

Blake: Yes.

Well, that's what I thought yesterday, but you know how things happen.

And how the hell old are you?

[?]: See that there dresser over there with the deer heads on it?

Blake: Seventy-nine.

Seventy-nine.

Blake: I'm going on seventy-nine.
You're older than Bowie, then.

Blake: Yes, he's seventy-four or seventy-five. He was up the other day.

Blake: Yes.
He recorded here. He talked for two hours.

Blake: Yes. He wants to run for county commissioner again, they tell me.
Does he? Why don't you run for something?

Blake: Oh...
What? You'd get elected.

Blake: I've run five times already and I went to the assembly twice. That was back in 1905.

Len?
Len Haffey: Yes.
No, it's over an hour.

Haffey: Oh.
They make her ask it. Why don't you run?

Blake: I haven't had _____.
Well, this is _____ put you out.

Blake: I have some good story, get it on the record some day.

Sit down. Do you want another drink? Sit down.

Blake: No, no. The election of 1880 would be a good story.
What was that?

Blake: Well, that when Jimmy Baker and William E. [?] Sharon, he was a senator. That's the house I've lived in, the Sharon House, especially.

Yes.

Blake: You were coming over some day, you said, to look it over.

I'd like to see it.

Blake: Not tomorrow but some other day. Well, as far as I can learn about the house I... Tom Buttner, he's the boss gambler in town.

Yes.

Blake: After the big fire he put that up in '75 right after the fire.

Yes.

Blake: The Sharon's was after that one. And just the same with the...of course, there's the story about the furniture there, come around the Horn and all that talk. I guess part of it is.

It makes good talk, anyhow.

Blake: There's something here I'll tell you about it.

What happened?

Blake: Well, there was...this county had fourteen assemblymen and four senators. _____ that time.

I'll be darned.

Blake: That was damned near half of them.

Yes.

Blake: And Fair went out and he unseated Sharon.

Yes.

Blake: It must have made the _____ of registered voters turn over...nine thousand, and, oh, a big old celebration, you know.

Yes.

Blake: I don't know how many people.

Oh.

Blake: There was a torchlight parade and bonfire, and money galore. All the _____ in town had a twenty dollar piece _____. [laughter] The _____ had spent a million dollars apiece on that.

I'll be damned.

Blake: And they did _____.

That's astounding. What the hell is going on down on the street?

Blake: They threw a torchlight parade from the First Ward School to the Fourth Ward.

Yes.

Blake: All of them torches were _____ off of the mine by a _____. Torch lights _____ a torchlight parade every night for...

I'd like to get one of those torches. Are they lying around town—no, I suppose not.

Blake: No, this is _____ on top of a pole, you know, a switch _____ would light it up, you know.

Eddie, come and join us. I know I need a drink. I think probably Deac will take one. I _____.

Blake: I... all the kids in town had a torch.

_____?

[?]: Yes.

Blake: The _____ was much _____.

That must have been good days. That must have been an election. What year was that? What year was that?

Blake: Oh, 1880...1880.

And you remember that?

Blake: Yes, I was ten years old.

Deacon is remembering an election year. Now listen.

[?]: In 1880?

In 1880, and he was ten years old. And he remembers the election when who...

Blake: Fair beat Sharon.

Yes, that's right.

Blake: Sharon had already been in six years.

And it took a million dollars. I mean each one of them paid a million...

Blake: It's estimated they spent a million each.

Yes.

Blake: In this county alone.

...just buying the votes.

Blake: ...buying up the votes, yes.

[?]: What was the population here in 1880?

Blake: Nine thousand voters.

Male.

Blake: There were more _____.

What's a matter? Did they take the...

Blake: _____ into something and _____.

Two _____ and two they elect.

[?]: In 1880 Virginia... let's see, Virginia City was the biggest town in the state.

Oh, of course!

[?]: Gold Hill was second and Carson was third.

Oh. Yes, Reno was only a whistle...whistle stop.

[?]: Oh, sure at that time.

Was Reno here then—1880?

[?]: What?

Just then there's a railroad, huh?

Blake: The railroad didn't get into Reno until '70. We had it here in '71.

[?]: There was better than 10,000 in Virginia City. Now it's four hundred or something like that...in 1880.

[?]: We'll it's the same type of voters, they estimated...

Blake: They were all married men and good families.

Yes.

Blake: They estimated it was 500 people here in _____ here in '45, you know, that '45 _____. And the worst...

I'm going to get rid of this thing.

[tape off and on]

[?]: It's out there about where _____ corner, a little more _____.

Yes.

Blake: Well hell, Blackwater Jack's joint.

Blackwater Jack?

Blake: Yes.

Who's Blackwater Jack?

Blake: John...John Cray is what his name was.

John Cray?

Blake: Cray is...his name was. He had a saloon there. You know he had...

Bowie said...John Bowie said...tried to tell us it was the left part of town. Was it?

Blake: Up that way.

Yes.

Blake: Well, that's the Barbary Coast, they called it.

I didn't know they had a section in town here they called the Barbary Coast.

[cuckoo clock chimes]

Blake: Well, that's where that fellow Larkin got killed. They hung him up in this yard. He got killed in one of those joints. Oh, there was

a Scotch dance hall and half a dozen dance halls.

A Scotch dance hall? And Blackwater Jack?

Blake: Huh?

Blackwater Jack.

Blake: Blackwater Jack.

A Scotch dance hall, Gilmore's Gardens...

Blake: Yes, of course there was others. There were...

Was it a line? Did they have a line up there?

[bell rings]

Blake: Some of the damndest people around, yes. Huh?

Did they have a line up there?

Blake: No. The line was down here. No.

Well, how was...

Blake: There were some old _____ up there and _____ up there _____...

[screaming children in background]

Kill the little children! For Christ's sake, kill them!

Blake: ?

What? Tell me...

Blake: I suppose it's pretty good.

[?]: Pretty good, yes.

Bowie said it was rough. John Bowie said it was a rough place.

Blake: Up that way.

Yes. That's funny. I mean, the line down there and...

Blake: The line down there from Mill Street up to Taylor.

It was up as far as the churches. In that...that's where the schoolhouse is...and that was when they moved the line.

Blake: Moved the joints, all them houses on this side. There was plenty of them moved on this side, there on that...she was the big boss whore here, Rose Benjamin.

Who?

Blake: Rose Benjamin.

Rose Benjamin. She ran the line?

Blake: The line on this side, yes, this whore house.

Do you remember Joe Francis talking about Cad Thompson's place?

Blake: Yes. That was one.

[children in background]

Jesus Christ.

Blake: Cad's was one of the last ones here. She died in _____.

[shouts] *Quiet, Mrs. Kramer! For Christ's sake, quiet! How the hell do you think I'm going to get anything with you battling in the background?*

Zoray Kramer [?]: [laughter] Listen to him. [speaking to another woman]

The two of us are authorities.

Kramer: On what?

[laughter] Anything you can get in here.

Kramer: _____ down at this bar and he can just go t _____ around Mr. Deacon's brother. [?]

I'm keeping him poor.

Kramer: Oh, oh dear.

Mrs. Kramer is against the things, you...

[tape off]

[tapping sound]

*...you see. So how is the _____?
Stop shuffling papers. Don't get nervous. He's
just shuffling papers around here like crazy.
[laughter]*

Bowie: What do you want to _____?

What have you got?

Bowie: I've only got a little joke.

*Give us your joke. I like John's jokes. I mean,
they're rescued from the 1880 vaudeville stage,
every single last one of them.*

Bowie: Farmer Peele was a notorious gunman in Virginia City in the early days, and he'd always bought Raleighs [cigarettes], because they were so free and easy on the draw.

I didn't get that. [laughter]

[tape off and on again]

Kramer[?]: Oh, there's Shorty [Harper?].

Sign...sign your name to it.

Bowie: This is John Bowie talking, Virginia City, Nevada.

Kramer: Look, I've just going to ask you...

[tape off and on again]

Wait. Wait a minute. Wait a minute.

[?]: He's trying to steal Farmer Peele's girl.

Who's _____?

[?]: Farmer Peele.

It's not Eldorado Jones.

Bowie: Yes, because he's after Farmer Peele's girl. Did you ever read the story?

No.

Bowie: _____ or Shadrack, the picture.

That was one of the funerals when Eldorado Johnny was buried and came back, "When Johnny comes marching home again." That was before your time.

Bowie: Yes, it was a whole lot before my time. You know, I wasn't the first white child born here. I wasn't the first child born here.

Well, the first surviving child, right.

Bowie: You know, there were several Indian kids born before I was. [laughter] It was the... Virginia Tildon was a girl, and a fellow named Houser [?] was a printer, was a boy.

[?]: Sophie Borden in Gold Hill was the first girl born here, a white girl. They were born in the place in Gold Hill on the corner there.

Bowie: Yes.

[?]: Sophie, her name was Sophie. I know her well, because I went there. _____ sent me down and I went there. Bob used to be the kid that drowned in the lake now, he was a good kid. Well, he got drowned; when he'd go swimming, now, he could put the big boots on, and he couldn't swim too good. And the boots got filled with water and the poor kid drowned. He was _____ downtown where Keith [?] Morrison has got the assay office now. And Mrs. Bonham/Bottom was the first white girl that was ever born here.

Bowie: [in the background] How in the hell am I ever going to remember all that?

[?]: And she's a fine lady _____. She lived in Carson afterwards and I used to go down and see her all the time, you know.

[tape off and on]

...tell me that. Come here and give me that Tonopah thing.

[?]: _____ birthday is April 9.

Bowie: Well, that isn't a _____ thing.

It doesn't matter.

Bowie: What, it is ready, or...?

Sure.

Shorty Russell: Well, this is back in the good old silver days in Tonopah in 1904 when the famous Cobb-Webb flume opened. We had a famous mule skinner in there, and the bosses, the first day that he opened up, and he had a nice white tile floor. And the mule skinner was chewing a quarter's worth of Star in one side and spitting on the floor.

And the boss kept kicking the cuspidor around him, and finally he said, "Bob, if you kick that God damn thing in front of me I'm going to spit in it." So I left Tonopah at that time.

Goodbye folks. See you later. [laughter]

Shorty. Put your name on it.

Russell: Huh?

Shorty Russell.

Russell: This was W. S. Russell from old Louisville, Kentucky, raised in Alaska and Nevada. Goodbye, folks. See you later on.

[tape off and on again]

[?]: Now what are you going to have, Duncan, the same?

[?]: Bob? And _____ Bob. Oh, like...

[?]: I haven't finished that one. I don't want it.

[?]: Oh, all right then, all right. All right.

[?]: What did you say, Duncan?

Say!

[?]: Yes.

[?]: If I can get Chick's brother to talk again.

Yes, he'd be good, wouldn't he?

[?]: _____ going to tape the _____ on the eighteenth...

[?]: But _____, he's hard to talk to. I know that. If you can just sit here and talk to him. He came up in mining, you

know, _____ when this was happening
_____.

[pounding, slapping noises in background]

[?]: _____?

[whistling; tape off and on again]

OK, Shorty.

Russell: Duncan and Russell.

You've cut yourself in, huh?

Russell: Well, you said, 'Fall in.' I know what the hell that means. [laughter]

I didn't say a damn thing.

Russell: You said, 'Fall in, Shorty.'

[laughter] *It's going. Speak up. See if the set is working.*

Russell, Hello!

Yes, it is. Do you know what the light to it?

Russell: That was Shorty Russell. Hello!

Now tell me...give me the one about...here, put this over...closer to you.

Russell: About what now?

Put it closer to your mouth.

Russell: Now what...what did you want?

About the terrific job, the one that took you to Mt. McKinley.

Russell: Oh. Well, folks, this was back in 1904 when we had taken a contract to lower Mt. McKinley 1,600 feet. And the people wanted to know why we wanted to lower the

valley...or the mountain 1,600 feet. And in the Tonopah Valley it would give them four hours and thirty minutes more sunshine. So we tackled the job in 1904 and we finished up in 1905 in August and they come a big... we wasn't completely finished, but we had to quit the job anyway. So I came out of Alaska to the famous Tonopah. And you was...you were wondering about the famous Cobweb Saloon, about the guy who was going to spit in the cuspidor. Well, that famous... Bob, I don't remember his name now, but he opened this famous Cobweb Saloon. And he had cuspidors in there—big brass cuspidors, and they stood about three feet high. And you could kick them over and they'd right themselves. And so this big mule skinner, he was a good customer; he had all the freighting in there. And he spit on the tile floor. And Bob would kick the cuspidor around in front of him. Finally he said to Bob, "If you kick that *goddamn* thing in front of me, I'm going to spit in it."

So, goodnight, folks. I've got to go to work and I'll see you again.

Charlie...I mean Shorty, this isn't going to go on the air.

Russell: Huh?

This isn't going to go on the air.

Russell: The hell it ain't!

You just got wound up.

Russell: Huh?

[?]: Where is Mt. McKinley?

Russell: Huh? Mt. McKinley's in A...

[?]: I know it's in Alaska, but what did you do with it?

Russell: [shouts] Hello, folks!

No, folks!

Russell: Yes.

Well, all right.

Russell: Hello, no I can't say only folks. Mt. McKinley is in southeastern Alaska; it lies about 186 miles north and a little west of Anchorage, Alaska. So, goodnight. I'll see you again.

That wasn't on the air.

Russell: Well, God damn it, I'm quitting, anyway.

This goes in the Library of Congress.

Russell: Oh. Well,...well, here is Shorty Russell up there.

Who's got a cigarette? What happened to my package of Camels?

Russell: You go home and dig up those Camels. You've got them.

[?]: No, I haven't.

Russell: Huh, do you sure?

[?]: I don't smoke Camels.

Russell: And you're from Locust Valley.

[?]: [laughter] I am not. I was never married to you.

Russell: What? [laughs; stamps feet]

[?]: I _____.

Shorty claims...Shorty claims he's been married thirteen times.

Russell: I have.

You have?

Russell: Yes, sir.

Do you believe that, Len?

Haffey [?]: Huh?

Shorty says he's been married thirteen times.

[?]: I wouldn't be surprised.

[unintelligible voices]

Len says you were never married in your life.

Russell: And I've got proof, too, when I was married the third time down in Java.

You've _____ked around a bit.

Russell: I was married in Australia once and China twice and in Manchuria once.

[?]: You weren't married in China at all.

Russell: You was married in China?

[?]: No.

Russell: Huh? Well, folks, I've got to go... eat something. Say, eat them god damned beans. You can cook them in a pressure cooker.

[?]: _____?

Russell: It happens all the time. [laughter] You know this...you know Paul Smith, don't you?

Yes.

Russell: Well, one night he...had the whole crowd around him and he got to talking about beans. Well, I said, "Those navy beans, I... when I cook them I put just two or three drops

of blueing in them. And Jeez they all looked, and finally Paul says, "What do you do that for?"

"Well," I said, "So you can fart a blue streak." Oh, Jesus, that got his goat and... [laughter]

[?]: _____ right the first time.

Russell: But go ahead. That's all right. [laughter]

[laughter] Tell him about it in _____.
_____ help the blue streak,
_____.

[?]: _____?

Russell: Well, you know, Paul laughed for a month [?] every night he'd get in there. And everybody knew it, you know, they'd sit and finally ask about it. _____ ..now "what was it, Paul?" And he'd have to tell them. He was the most _____ guy.

[?]: [laughter]

Russell: Huh?

[?]: Bob sure had you pegged right. [laughter] Right, Florence?

Florence Edwards: Huh?

[?]: Shorty?

Russell: Well, I'm going to go.

[tape off and on again]

[?]: Testing. One, two, three, four. That's all.

OK.

[tape off and on again]

Four-Day, what do you mean?

Four-Day Jack: Well, the _____ he asked me if I had some nice beans. I told him we had some of the _____ white little navy beans, and they speak for themselves. [someone makes a feeble flatulent sound, and speaker laughs]

[?]: I got it.

[?]: _____?

Are these _____? I can pick up everything at the bar...

Russell: What did you think that I'd go home?

[?]: _____?

[?]: Hey, fellows. This is decent women.

[?]: _____ trouble.

Russell: I'm not doing for nothing?

What are you eating, Shorty?

Russell: I'm eating those fireballs.

[?]: Beans?

Russell: Beans.

[?]: Yes.

Any good?

Russell: Hell, yeah.

[?]: Do you recommend them?

Russell: Yes.

[?]: OK.

Russell: I'll _____ to stir
you up. I like one that's blue.

[?]: [laughter]

Russell: Huh?

[?]: Don't do that to me right away.

[tape off and on again]

Russell: Well, get up there! Jeez, you're as
big as I am.

Child [Mike Harper?]: I can't.

Russell: Huh?

Mike: I can't!

Russell: Oh...

[?]: _____?

Mike: [whines] I can't. I can't.

[?] _____ Shorty, don't worry.

Russell: Kind of _____. Yes.

Mike: No, no. No, I'm not Mac.

[?]: What are we doing, Mike?

Mike: [yells something]

I'm sorry.

[?]: That's...it depends on my father. I just
can't reach up.

[Mike talking in background]

Russell: He said he's going to have another
fit.

[?]: Watch your language on it.

[Mike in background]

Russell: [to Mike] Don't go walk. No. No,
that's bad.

Mike: _____ go outside now.
It's all right.

Russell: ?

Mike: ?

Russell: Huh? Oh, _____.
Goodbye, I'll see you next summer. Now...

Mike: Good bye.

Russell: Yes, goodbye.

[Mike runs out of bar; someone whistles]

[?]: I think I'll have to try it.

[?]: _____.

Russell: Now the boy's downstairs. You
_____ like this. Spits. He spits.

[?]: Yes, you _____...

[?]: She can't get up.

Russell: Huh?

[?]: Use your feet.

Russell: What for?

A perfect father. [laughter]

[child talking in background]

Russell: Oh, I know that you can. _____
hell _____.

[?]: Ham hocks and beans.

Russell: ?

[?]: Sounds good, doesn't it?

[?]: _____?

[many speakers in background]

[?]: _____ beans.

Child: [screams] What?

Russell: Get the _____. I'm not getting it.

[?]: _____?

Russell: No, it's just on weekends. But then...

[cuckoo clock chimes]

[?]: _____ in that back room, and then _____...

Russell: Tell that lady that I said, "Go to hell," too.

Why can't you eat over there?

[?]: Maybe...

Russell: Because they have _____.

[?]: You don't dare go over there!

Russell: No. I don't know about it.

Why?

[clock chimes]

Russell: You _____.

[?]: You got run out.

Russell: What's the _____ doing over there? Maybe you're writing a book again.

Yes.

Russell: Tell him what _____... _____?

Russell: What _____? How can that be right _____...?

[?]: _____?

Russell: Where the hell have you been? It's been a long time seeing you.

[?]: _____?

Russell: I do. I'm tired.

[?]: Still over at the _____?

Russell: Yes, _____ times I get tired.

[?]: _____?

Russell: Hoppy [?] told me the last time, he said, "If you've got anything up there like _____ \$3,000 dollars for half interest."

I said, "Nothing for sale."

[?]: The Alpine [?] gold mine, that's your license.

Russell: Yes, _____ get out in the hills.

[?]: Yes, that's...

Russell: _____ out there year in year out. Most of the days you don't do nothing.

[?]: _____?

Russell: Just get your money out here.

[?]: I don't have any.

Don't have any pennies [?].

[?]: No money.

Oh.

[?]: [laughter] _____...so
the whore says, "I don't have any."

[?]: _____?

[?]: _____?

Russell: Take that damn money [?] out of
the way and throw it away.

Come on over there a moment and tell us...

[?]: I think _____ pretty good,
Florence.

Florence: I don't have any waitress
coming...

Russell: [yells] Well, here _____...

[sounds like a jackhammer outside]

[?]: Yup, I used to be a _____ ...

Florence [?]: Twenty to one.

Russell: Well, it's five to one, folks! Twenty
to one...a quarter to one...

[jackhammer noises; clinking glasses]

[?]: ...that's where you've got to be.
Why don't you walk back there and have
yourself... did you serve yourself something
to eat?

Yes.

Florence: Yes, I'm hungry, Jack, let's eat.

Russell: [yells] No, _____...

[jackhammer noises]

[several speakers at once]

Russell: Number two.

[noise continues...Big Six wheel or Wheel of
Fortune]

Russell: ...no, that _____.

[?]: Do I have to watch you every minute?

Russell: Had _____ shit.

[?]: What?

Russell: [yells] Well, well, well, folks or
folks or whatever you whatever you name
it, now...number something...I don't know
what's... come on _____.

Huh? You want to play it, huh?

[?]: _____?

[?]: I showed her that.

[?]: ...I put a nickel in and play
_____...

[wheel spins]

[?]: Who banked the _____? Did
you bank it? Well,...

[?]: ...he said he had these reports on
you that you were drinking and causing
confusion...

Russell: Number one! Oh,...

Oh, I guess that's what they used to _____.

[?]: Yes. Yes.

*Well, and they'd _____ on on the
car, yes.*

[multiple speakers]

Russell: Ten to one, folks! Ten to one, folks.
[wheel spins]

[?]: You didn't even count the chips.

[?]: You're dang right.

Russell: Ten to one _____ and
the bees [?] are working.

_____?

Russell: Call number one.

[wheel spins]

Russell: The bees are working.

[?]: You _____.

[?]: _____?

Edwards: Yes, you put it out here on the
end of a _____.

[?]: In 1887...in 188...

Edwards: ?

[?]: What?

Edwards: Do you need some _____?

[?]: Hmmm?

Russell: You know on the right hand side,
eighty-one...

[?]: Don't be swearing, Florence. Don't be
swearing.

Edwards: I haven't said anything yet.

[?]: I haven't either. [laughter]

Edwards: ?

Russell: Well, it's number five this time—
number five.

[wheel spins]

[?]: _____?

Russell: _____ hold you.

[?]: _____ back here...

Russell: What are you missing? Go on
home. [wheel is spun] Number ten! Ten for
one, folks, ten for one. Ten silver dollars for
one. The beans are working.

No money over the board.

[?]: _____?

[?]: Anything that you _____.

Russell: Number one _____!
_____.

[wheel is spun]

[voices in the background]

Russell: Number five, that's five to one, five
to one. _____ that new _____?

[?]: No.

Russell: _____?

Edwards: That's...I know, I keep _____.
[laughter]

Russell: I told you. Yes sir, if you've got
_____, I'll buy you a ninety-dollar hat.

Edwards: _____. I won't ever
get that, either.

Russell: There's only one on there.

Edwards: Oh, I see.

Russell: Number two! Number two.

[spins wheel]

Russell: Number _____...

[?]: _____ five in a row.

Edwards: Five? OK. That's _____

Russell: ?

Edwards: I think if you put ninety dollars on it you might get two _____ ninety dollars back.

Russell: No. You can spend your nickel and get three times the credit _____. I'll buy you a ninety-dollar hat.

Edwards: ?

Russell: No, you've got to go...

Edwards: You've got _____

Russell: Oh, where does he live, in Reno?

Edwards: No. Out in Io _____ [?].
[laughter]

Russell: [laughter] Oh, that's the goddamndest town _____ there.

Edwards: [laughter] Well, that's between Klamath Falls and Idaho Falls.

[?]: Yes.

Russell: And the last time I was up there the wind blew me off the rooftop.

Edwards: But it's nice.

Russell: Oh, yes _____, and that's all the regular _____. I _____ and he comes up there and the this guy comes up about 2:00 in the morning and says, "Where in the hell is you going?"

"Well," I said, "I'm going down to the river is all."

And he said, "Where are you prospecting?"

"Well," I said, "I've left enough to rock the bar." [?] And he told me all about the country and where he was going to be prospecting in."

And, why, I said, "I'm taking out, but I'll look the other way."

[wheel spins]

[?]: Can you get all that on the machine?

[?]: Right there down here.

I might have to _____ one of these days.

Russell: I just went to Idaho because _____ there. Now, I went to Idaho in 19 _____ another _____, and that there was the _____.

[wheel spins]

Edwards: Who's that _____...?

Russell: _____ up.

Edwards: Oh.

Russell: And I've had some _____ and about that far below, _____ or six miles below the chutes [?]. Of course, they call it _____.

[wheel is spun]

Russell: _____ every damn year _____ were here, and there never

will be any _____. And _____
 now I can _____. They
 _____ take off there, coming
 down the Salmon, down the river and down
 the chute, well, I mean down to the river and
 then take up over that big bluff and down
 where the Salmon River came into the Snake
 River. And then it would curl off about eighty
 miles and go through to _____.

[?]: Yes.

Russell: _____ and
 go to the White Bird _____ and
 _____...

Edwards: _____ summer.

Russell: What?

[wheel spins]

Russell: And that was _____.

[?]: Yes, they had it _____.

[wheel spins]

Edwards: _____ there as
 a _____ here...

Russell: Yes...yes,...oh, _____ is up
 on the middle fork...,

Edwards: Oh.

Russell: ..., on the curve of it. There's a north
 fork, a middle fork and a south fork. And the
 south fork comes up at _____
 [Elk?] City, was quite an old mining camp.
 Then about twenty-six miles before you got
 to Elk City, that _____ Roberts or
 Roberts _____ and he
 had his mine in there. And he has his own
 power plant near the _____ river.

[wheel spins]

Russell: And up on the middle fork,
 oh 1936, 1937, 1938, and 1939 he had a
 _____ and on the north
 fork there's been lots of traffic onto the
 river _____ mining had to
 _____. I went up to the north fork
 one time and pegged [?] a wild goose here
 _____ for the _____.

[wheel is spun]

Russell: And I come out _____
 prospecting for the _____. Well,
 hell, I know I didn't have _____, and I said
 to the guy, I said, "Where in the heck am I,
 anyway?"

And he said, "Well, where did you come from
 _____. "You told me _____ so
 far back that _____ go for it in the
 summer. And Jesus _____, I thought
 it...

[?]: [laughter]

[wheel spins]

Russell: _____ the
 _____, and the timbers up the big
 _____.

Russell: You _____ for dinner.

[?]: huh?

[multiple speakers in background]

[?]: What time are _____. What
 number?

[wheel spins]

[?]: _____ you just go in
 _____ in the mountains about fifteen
 miles, a little off the road to _____,
 and it gets pretty mean and _____
 . So I had _____...put it up on
 the dashboard in the bard; two damn kids

come over and looked over that car and _____ and _____ it off.

[wheel is spinning]

[?]: Yes, sir, I know it damn well. I could hear the _____ before I came in, and I said _____.

[wheel spins]

I wish you'd stop rolling that wheel, though. Then you could hear everything.

[multiple speakers and the wheel in the background]

Russell: _____.

_____?

Russell: Are you going back to Reno tonight, or are you going to stay here tonight?

_____ *activity in here.*

Russell: Yes. Though tomorrow when you get up, why, we'll go to all the mines and _____ out there.

Yes, that's _____.

Edwards: Is that _____ you call that when you were _____ Montana?

Russell: Yes.

Edwards: Because you _____ Montana.

Russell: Oh, well, you don't have to _____.

Edwards: _____...yes. That's a lovely sight.

Russell: Yes, I've got three fellows buried out there.

Edwards: You have?

Russell: Yes. They all died with their boots on. Three.

Edwards: Three of them on...there's only three of them up there.

[?]: [laughter] Yes...

AFS RECORDING NUMBER 10,019

**CHRONICLERS: CHARLIE ADDIS, ED
"DEACON" BLAKE, LEN HAFLEY [?] AND
OTHERS**

Tape Introducer: This is AFS recording number 10,019, original LWO number 1,630. This is reel number nine of sixteen.

Duncan Emrich: Come on over. Let's

_____.

[humming in the background]

_____, *do you know?*

Charlie Addis: ?

Yes, _____...

Addis: _____?

[metallic scraping against microphone]

Addis: What would I do on my seventy-fifth birthday?

What would you do on your seventy-fifth birthday?

Addis: Yes, how would I get by if I didn't show up?

[something crashes to the floor]

Oops! Why don't you sit over here closer?

Addis: Hm?

Sit over a little closer.

Addis: Well, I wouldn't know what to do. Chances are I wouldn't be here, and maybe I'll stay home and not show up. And then I'd be better off.

[laughter]

Addis: Huh?

It's a possibility. [laughter]

Addis: That's a possibility, too. Yes. If I didn't show up...you know, tomorrow, or Monday night when I come up if I'm uptown, Jesus...oop...I don't say Jesus Christ.

[?]: It might be you turn forty-five, Charlie.

Addis: Bowie. Huh?

[?]: It must be you're turning forty-five then?

Addis: Yes, but I don't know...

Addis: It might be a bad night for me.

[?]: Shorty goes all day Monday without a drink—the first time in seventy-five years.

That's seventy-fifth birthday _____...

Addis: I won't take no drinks on Monday.
Why?

Addis: Well, it's my birthday.

I'll lay you ten to one.

[?]: You'll be...

Addis: And you'll lay...you'll be looking for me, too, and buy me one...son of a gun. [laughter] I know he will, Duncan, yes. You lay me ten to one I won't take a drink on Monday?

Yes.

Addis: Maybe you won't see me on Monday.

I'll be here.

Addis: Oh, you'll be here, but maybe I won't. I might stay home all day.

[whispers] That's all right. That's a possibility.

Addis: That's a possibility, too.

Were you born...

Addis: Then I...

...you weren't born on the Comstock.

Addis: No, I was born in Philadelphia.

Philadelphia?

Addis: Yes. In fact, where you was...

How did you make it out here?

Addis: How did I make it?

Yes.

Addis: Oh, Christ, how did anybody make it out here? Go west, young man, go west—you've heard all that stuff.

Yes.

Addis: Years and years ago, it _____ been your time.

Yes.

Addis: And I heard it in my time, too. So I come out here in...I went up in Idaho in 1901 and I get a saloon up there in Bruno's Valley, see.

Yes.

Addis: You don't know where Bruno's...

No, Len!

Addis: That's in Owyhee County.

Len, that makes an awful racket. [laughter]

Len Haffey [?]: Oh,...

It's all right. No. Hell, no.

Haffey [?]: Oh.

If you've got a live one coming through.

Haffey [?]: Yes.

Addis: I went up in the _____ Valley...

Unless you've got a live one coming through.

Addis: And...

We'll make them live. We'll get them back here and we'll get them over there and get them... you know.

[in background] Hello, _____!

Addis: I run a saloon for three years up there in Bruno Valley.

Yes. In Bruno Valley? When?

[background] Five hundred.

Addis: Nineteen one, 1902, 1903.

A good saloon?

Russell[?]: Oh, yeah, twenty-four hours a day, just like the Brass Rail down there—never closed. There was only two saloons in town, you see. Once a week one saloon closed and everybody went to the other one.

Yes.

Addis: It was just a small...small town, but...and then we would...

Bruno...Bruno Valley, I've heard of it. Everybody had money, but it was all cattlemen, sheepmen, you know. It's a small valley: it was about fifteen miles long and three miles wide. And everything was ranches, see, and cattle and sheep and gambling. And most of them...

[someone in background sneezes]

Yes. A fair sequence.

Addis: Yes. They all wanted to gamble. I'd see them shake dice out in the middle of the road, right in the dirt, you know, for a stud horse for says twenty-three hundred dollars in one shot; you wouldn't believe that. One shake—twenty-three hundred bucks.

I'd never heard of that.

Addis: Nobody else, but I did.

Now, look...

Addis: I seen it.

How about...were there some good gambling games? I mean...

Addis: Oh, Christ, you talk about gambling. It's worse than this place. In them days everybody gambled; they gambled all night and all day and they never quit: Twenty-one and poker and...

What was the big game, poker?

Addis: Yes, the big game was poker. The big game was poker. They used to play...

Didn't...didn't anybody...

Addis: What?

No, go ahead. You said...they used to play what?

Addis: Hm?

They used to play...

Addis: Poker. Poker and Twenty-one. They used to have a game there, you know,

you...oh, you'd play it yourself. You know, I'd started Twenty-one and I had a few dollars in my pocket, you know. And I'd start that game. You see, I'd put the money here.

You were banking it.

Addis: Yes, I was the banker.

Yes.

Addis: And if I went broke, the next guy that won it he was the banker, you see.

Yes.

Addis: And that's the way it would go. Did you ever play that game? Round the table. That's the way we'd go here.

Instead of the house taking it.

Addis: Hm? Yes, instead of the house getting it, yes. Well, they'd buy drinks, you know. But instead of the house getting it, why if I went broke and you win the money, why you was the banker, you took it.

Did you ever play that, Len, round the table?

Haffey [?]: What's that?

Round the table—poker of each...

Addis: Twenty-one!

Twenty-one?

Addis: And the ace played it. I guess he...yes...

Was there ever any rough times up there?

Addis: Oh, no. Oh, only shooting out a few lights. That's all right in saloons; it isn't that much. And cowboys, you know, they'd come in and get tough. You know, they'd shoot out

all the lights; the next day they'd come back and pay for it.

[whistling in background]

Around town.

Addis: No, that was in Idaho.

Idaho.

Addis: In Idaho.

No problem.

Addis: Idaho. Yes, it was in Idaho.

How long have you been in Nevada?

Addis: Since 1904.

Nineteen-hundred four.

Addis: Yes. Was you here then?

Who the hell is dropping by there, Eddie? Bring them in!

Addis: Was you here in 1904 in Nevada?

Open the other door.

Addis: Christ sake.

Aren't those the people from that Bonanza? No, huh?

Addis: No.

Was I here in 1904? Christ, I wasn't born, Charlie. [laughter] So you wasn't...you wasn't born in 1904.

Was I in Nevada in 1904? [laughter]

Addis: So you wasn't born in 1904.

That's right.

Addis: No,...I don't think...I don't know... That's when I first come in. I was up in Elko County, up in that Gold Creek place, up in Gold Creek, up in that Placer country. I made a little money up there.

[whistling in background]

Addis: I came down from Idaho. I had a three-year lease on that saloon and the lease run out, so I come down into Elko County into Gold Creek, in that Big Gold Creek Rush. Oh, I ain't been no place, you know, in this world.

Just Idaho and Nevada.

Addis: Yes, and back East. It's just like I was talking to a woman the other day, you know, up here in _____. She come from New Jersey, and I said, "Well, I've got relations in New Jersey, in Camden, Newark." And I said, "Was you ever in Hoboken?"

She said, "Well good God, I was born there. What the hell are you talking about?"

[laughter]

Addis: [laughter] 'I'm from Hobok...'

Haffey [?]: You're from Hoboken, Charlie?

Addis: Huh?

Haffey [?]: Yes. Christ, I've been to Hoboken and Newark and Camden, Atlantic City and all over that country. I was in Atlantic City, you know, when it was just a baby. There wasn't much there, but it was...it was a little town, you know,...

Yes.

Addis: ..., right down on...sixty-three miles from Camden. And I used to ride it on

a bicycle when I was a kid. Now you wouldn't believe that. Four or five of us would start out at night and go to Atlantic City. Of course, it was...they had good roads in, you know, they didn't call them highways—they called them pikes. But they were good. And they had toll gates, see, about every mile; you had to pay a cent to get through one of them toll gates. You see, for a bicycle and for a two-horse team was four cents, and if you had an eight-horse team it was eight cents, see. But we had to pay that one cent. And there was somebody there every night, you know. You couldn't turn off, because every place there was a road turned off that's where they had the gates, see, so you couldn't turn off. And you couldn't get away from it. Well, they were good roads. Boy, they were just like this table. And you could make... we used to ride down there sixty-three miles to Atlantic City and stay all night and come back the next day and go to work—and back the next night. And that's a long ride on a bicycle.

Yes.

Addis: Sixty-three miles.

I wouldn't do it.

Addis: Well, I done it lots of times. Had them big powered bicycles, you know.

When...where did you come to first in Nevada? Where were you born first?

Addis: I was born in Philadelphia.

When?

Addis: Huh?

What you're seventy-five now?

Addis: Seventy-five in Philadelphia. Twenty-third and Ridge Avenue on Lawrence

Street. Now if you want to know where, that's where it is.

And then you went where?

Addis: Huh? Well, well, I stayed in...yes, I went to school in Philadelphia. Sure. I went to Gerard College for six years. Of course, I didn't learn much there. I guess I'm dumb now. Do you know where Gerard College is?

No.

Addis: You ought to. Christ, you've been in Washington. That's a big college, boy, Gerard College. That's an or...well, it's an orphan school in a way, you know.

Were you an orphan?

Addis: You see, my...my father died when I was three years old, you see, and my mother put me in there. You can't get in there until you're six—you've got to be six years old to get in there. But that's a big...that's a big institution—Gerard College. I don't know what it is now. Of course, I haven't been back there for years, see. I wouldn't know anything about it now.

Well, now then after that what did you do?

Addis: What did I do? Oh, I worked around Philadelphia, you know.

Doing what?

Addis: You know...

What did you do over there?

Addis: You know, you see, these big coffee mills that they got up here...

Yes.

Addis: Internat...or...

Those big red things—iron?

Addis: Yes. Them coffee mills. I worked for that outfit for a long time. I worked for... oh, Christ, I don't know...I worked for Yates and Company, I worked for Strabries and Closer, and I worked for, oh, all of them big outfits.

Yes. Did you like them?

Addis: Oh, I did at that time, yes.

And then what? How'd you happen to get up into Idaho?

Addis: How would anybody want to get up in there? I just happened to come out West and I went up there.

[In background a child is crying]

What's the matter?

Addis: Hm?

What's the matter?

Addis: One of them kids _____.

They're crying.

Addis: Hm? Hm?

They're crying.

Addis: Oh, I don't know...crying for candy.

They're crying.

Addis: Oh,...

[voices in background]

Oh, Christ. Mrs. Boderer [Proderer?] had a spell.

Addis: Huh?

Mrs. Boder had a spell.

Yes.

Addis: Yes, Mrs. Boder.

Addis: How far? Where did you get?

Do you know here?

I went through the farming country.

Addis: Oh, sure I know her.

Addis: Up in Coeur d'Alene...oh, you wouldn't know that Coeur d'Alene is...that's the mining country.

That's just what they said. She had a spell.

Addis: Oh, well, I didn't hear them.

Yes.

That's why they were crying.

Addis: Up through Blackfoot or...

Addis: It took...

No. I'm damned if I know. It's corn country and stuff.

Now, isn't that...that's _____ over there to comfort the kids, isn't it?

Addis: Well, you must have been up through...

Addis: Oh, yeah. Oh, yeah. Oh, yeah...I...

I think it was western Idaho on the way to, you know, Oregon.

That's a little hard on the kids.

Addis: Oh, yeah.

Addis: Oh, that's up through Yumatilla and up through that way.

They don't know what it is when somebody has a spell or something.

Yes.

Addis: You know, they took Cavanaugh's wife to the hospital today, too.

Addis: It's...yes...

Yes.

That's flat.

Addis: George Cavanaugh.

Addis: Yes.

Yes, I heard that.

Yes. I don't like that flat country.

Addis: Yeah. Oh, yeah.

Addis: And that's the sand country that's up there pretty close to that Yumatilla Indian reservation.

Don't let me slow you, Len.

Yes, I didn't...I didn't see it.

Addis: Them things...them things will happen, my boy. Was you ever up in Idaho?

Addis: That's an Indian reservation up there: the Yumatilla Indian reservation. But it's a...you know, it's a farming country.

I just went through it once.

Addis: Once?

Yes, I know.

Addis: Yes, it's a farming country.

*All right now, what the hell did you do after...
how did you get west?*

Addis: Well, how does anybody get west?

Well, you...

Addis: Listen, if I'd paid the railroads what I owe them I'd owe them a million dollars.

Did you ride it?

Addis: Boxcars. Yes.

When?

Addis: Oh, to...years and years ago. I rode all over this country—every place.

And then you hit what?

Addis: From Florida, Texas, clean out here to California and back again, and up into Canada—all over the country. And if I'd paid the railroads what I owe them, boy, I'd been broke a long time ago. I'd be...I'm broke now. I couldn't pay them now. Now that's something.

And then you hit...

Addis: Lots of people don't say, "Well, I hid out here, I hid out in Idaho. I just happened to find a spot in Idaho I liked, and I *stayed* there, see. And that's where I started that saloon, took a lease on it. I was a young guy then, you see.

Where did you get your whiskey from?

Addis: Oh, Christ, we used to buy it by the barrel from Mountain Home. Fifty-, fifty-two, fifty-three gallons in a barrel, and it was shipped from Mountain Home by freight, not by no automobiles, you know, by horse.

Yes. From where?

Addis: Mountain Home.

Mountain Home to...

Addis: Mountain Home, Idaho, to Bruno Valley.

[cuckoo clock chimes]

[?]: Have you seen Mike?

I haven't seen him.

[?]: _____ go down.

Do you want me to go take you down?

Addis: Mountain Home, Idaho, to Bruno Valley. And a barrel of beer, we didn't have no draft beer then. It was all bottled beer. It cost you thirty-five cents a hundred to get that shipped over, a barrel of seventy-two bottles in a barrel.

Yes.

Addis: Yes. And then a drink was twelve-and-a-half cents. Anything was twelve-and-a-half cents, the drinks—two for a quarter, five for a half, six for a _____. [laughter] Yes, it was all...

What?

Addis: It was all twelve-and-a-half cents then. I'll tell you who's got a record of that is down here at the stope; Hanna's [Salzman] got a book on that, see.

What _____?

Nobody believes that, you know, you can get a drink for twelve-and-a-half cents.

Of course you could.

Addis: What? Sure.

You could get a boilermaker. You could get a Shawn O'Farrell for that.

Addis: Get a what?

Shawn O'Farrell—boilermaker.

Addis: Get anything you want for twelve-and-a-half cents. See, and it didn't make no difference what it...and you bought your whiskey by the barrel, not by the bottle. Of course, you could buy lots of bottled whiskey, and Christ, you could get a good quart of whiskey, you know, for one dollar and twenty cents, a dollar and a quarter—the best whiskey in the world. Green River and Yellowstone and all that stuff, anything you want.

And that was cowboy country?

Addis: Yes. Get all you wanted.

What time did you leave there?

Addis: Well, why not? How did you leave back East?

Well, I mean, what...what did you leave Idaho to come...?

Addis: Oh, well, I got through with the saloon up there, and I...I just come down into Nevada.

Where did you...where did you hit Nevada first?

Addis: Up in Elko County. Gold Creek.

Cattle country.

Addis: That's where...huh...

That's all cattle country.

Addis: Well, yes, but that was the gold country, too, boy. Gold Creek, that was the big gold rush in there. I made a little money in there, yes.

[bell rings]

Addis: Elko County was a good county, boy. I made a...I picked up quite a bit of money in and around Gold Creek. I've seen lots of money taken out of that...

What were you doing in Gold Creek?

Addis: Placer...Placerville. That was Placerville.

Yes.

Addis: I've seen ten thousand dollars taken out of a place not any bigger than this saloon in one day—ten thousand bucks. You wouldn't believe that, but that's the truth.

They probably celebrated that night.

Addis: Huh?

[a siren sounds in the distance]

Addis: Who in the hell is that?

It's that...it's that woman who had a spell.

Addis: Oh. No, I...

No, now look, you left Elko an where did you go?

Addis: No...what?

Where did you go after Elko?

Addis: Oh, I left for Reno. I didn't leave _____; I was in Elko for a long, long time. And that county...

[tape off and on]

When would that be?

[?]: I don't know...

Eleven years ago.

[?]: I remember when you first come here and when you...

And when the Virginia Hotel was still standing.

[?]: Yes. Yes. That's when it was still standing.

Who?

[?]: Virginia Hotel.

Yes. Yes.

[?]: It was still up there.

[siren in background]

Eddie?

Eddie Colletti [?]: Huh?

I think we need a drink here.

[?]: Oh, yes. I can tell you lots of things, you know, if I just sit down and think it over.

Well,...and Deacon, too, I guess. Come on, Deacon, sit down.

[?]: Come on and sit down, Deac, I've got to go up the...

[?]: Over here. He's usually over here.

[?]: I've got to go up the street.

Colletti [?]: What kind of a drink do you want, Deac?

[?]: He says, 'What kind of a drink do you want?'

Ed "Deacon" Blake: Well,..._____ across the street at a hundred miles an hour—a hundred, yes.

[?]: Huh? _____, you say. Oh, yes.

Oh, some lady did a spell.

[?]: Yes, who was it?

Sit down, Deac. Sit down here.

Blake: I've got to change some of those britches.

[?]: Hello, Deac!

Sit down, Deac. Sit down.

[?]: All the _____ from up here.

[?]: What do you want?

[?]: Oh, the place is crazy. [laughter]

Oh, how much older is Deac than you are?

[?]: Huh?

How much older is Deac than you are...?

[?]: Oh, hell, he's about two or three years older than I am. He's about seventy-nine. Yes. About seventy-nine, Deac. Oh, yes, he's older than I am—and I'm old enough.

You don't act it, Charlie.

[?]: Huh?

In fact nobody...

[?]: Huh?

I hope I'm as active when I'm seventy-five as you are. Len?

Haffey [?]: Yes.

How old are you?

Haffey [?]: Fifty-seven.

What?

Haffey [?]: Fifty-seven.

Oh.

[?]: Oh, fifty-seven.

Young punk according to him.

[?]: A nice _____ sure young man.

[?]: Fifty-seven.

I've got to go corral that passel of people out of here. I'm gonna.

[?]: You know, they...

What?

[?]: What are you going to do now, turn that off? I've talked enough, haven't I. I told you everything I know.

No you haven't either. You haven't even started.

[?]: Yes, that wouldn't mean nothing.

What was the food like in those days? What did they eat?

[?]: Oh, Christ, food?

Yes.

[?]: Everything was cheap them days. Christ...Christ, you could...you know, of course, there wasn't no pants in them days that I remember of. You know, I didn't get no pants.

Up in Idaho.

[?]: Those _____.

How was the food?

[?]: Oh, the food was cheap. Christ, you'd get...everything was cheap up there; you could live cheap. You could get three dozen eggs for a dollar any time in the spring, and that's pretty cheap for eggs—three dozen for a dollar. That's thirty-three and one-third cents a dozen.

Yes, they were cheaper than now.

[?]: What?

They're cheaper than now.

[?]: Who? Oh, everything was cheaper. Meat was cheap. You could get...oh, Christ, all the meat you wanted for ten cents a pound. And the gizzard, the liver, and the heart, you'd go to the butcher shop, they didn't want no liver and they didn't want no heart. They'd give it to you. You buy a pound, two or three pounds of meat.

What time...the cowboys would come in at the end of the week or end of the month or...?

[?]: What?

When the cattlemen came into your town, they come in at the end of the week?

[?]: No. No, they was in there everyday—everyday.

Good spenders?

[?]: _____. Talk about drinking and gambling, why I was...I had a saloon there for three years and we never closed the door, see, day or night, see, for three years. Then we did, yes, one night a week. There only used to...there was two saloons in that town, and one saloon would close up and they'd all go to the other one. And then the next week the other one would close up and they'd all come over to mine, see. Oh, I done a good business.

What sort of wages did they make, the cowboys then?

[?]: Thirty dollars a month.

The dollar went farther then.

[?]: What?

A dollar went farther then.

[?]: Oh. Thirty dollars a month at that time. And they got their board and their rooms.

Well, gee, was...have a line there or not?

[?]: Oh, no. No.

How did they do?

[?]: Well, they used to have to go to _____, _____, _____, Napa, Boise, all over that country. There was lines all over there. There was nothing in Bruno Valley. They wouldn't allow one of them there. Of course, once in a while a couple of girls would sneak in, you know, and knock everybody up and then beat it—give 'em all they've got. [laughter] Yes.

That's wonderful. Every damn thing you said is going on here.

[?]: I know it's on there, yes.

Do you want to hear this back?

[?]: Not...will you turn it off...well, I'll hear it all. It would come back on, yes.

That's all right...

[tape off and on]

[?]: Don't get in my act. Yes, I know. I know. Don't...no. Well, I don't know where I left off; I had to start over again, I guess.

[?]: No! No! No!

[?]: We were in Fairbanks at the camp. I have to start over now.

[?]: No, _____ in Fairbanks at the _____.

[?]: Well, I went down to...from Goldfield to Beatty to Beatty to Bullfrog, Bullfrog to Death Valley Junction, Death Valley Junction to Ash Meadows. No, I don't know. Then I went to...from there to Shoshone, and I stayed there for one winter—built a depot there in Shoshone on the Tidewater, the Tidewater Shoshone Railroad. You know,... you remember where that is. Tonopah Tidewater, but they pulled it down a long time ago.

[?]: Well,...

[?]: Huh? Yes, the Tonopah Tide... [laughter in background]. Listen, the Tonopah Tidewater used to run one time used to run to Las Vegas, see, and they pulled that out. It used to run to Las Vegas, the Tonopah Tidewater.

[?]: What do you want?

[?]: Oh, well, you get it then.

No.

[?]: Used to run to Las Vegas. The Tonopah Tidewater used to run to Las Vegas; it ran all over the country. Huh?

[?]: Yes. Yes.

[?]: Yes, it did. You know. Oh, I don't know. And then I left there on a...I'll tell you pretty soon where I went now.

[laughter in background]

[?]: ...look for it. [laughter]

[?]: I went to...listen...I went to Bullfrog, Rhyolite, and Rhyolite, you know, blowed up. That's a ghost town—Rhyolite. Right now it's a ghost town. That's a ghost town, Rhyolite. But there is a couple of guys in there; one fellows's got that stone house where you've got to in to sign your name, you know, to go in there. And another guy got a saloon in there in the... where the...

That railroad station.

[?]: Huh?

The railroad station.

[?]: No. Where the railroad depot used to be; he's got a saloon in there. That's what they tell me now. I don't know. I'm telling you that.

[?]: That's what I hear.

That's _____.

[?]: What? Yes, that's what...that's the only thing I know about that. Somebody told me that the other day.

Could you start with a story? Could you tell a story? Where was he?

[?]: He's at Fairbanks's camp in Death Valley.

[?]: Death Valley. We got to Death Valley.

[?]: Oh, I've been in Death Valley. I've been in Furnace Creek, Stovepipe Wells, and up to Scotty's, and I've been in...listen, I...

What do you know about Scotty's? That's what I'd like to know.

[?]: This is going to be a spicy story.

[?]: I guess it is, yes. Spicy, it might be, but that's all right, I've been in all them places. I was in...listen, I was in Furnace Creek when there was no Furnace Creek.

[bell rings]

[?]: _____ that being some place.

[?]: Yes, I was in Furnace Creek when there was no Furnace Creek there. There was just...it was just Furnace Creek, and I was in Stovepipe Wells when there was nothing there, and I was up at Scotty's when there was nothing there, up in Great Burn Canyon. You don't believe that now.

[?]: Did you know Scotty?

[?]: Yes, sure I knew him.

Tell us about Scotty.

[?]: Tell us about Scotty.

[?]: I seen him over...

[?]: Tell us about Scotty!

[?]: Listen, I seen Death Valley Scotty over in Jarbidge when...listen, I'm going to say something...with the ass of his pants out. Yeah, now you wouldn't believe that. [laughter] Now that's the truth. Yes, that's the truth, and you wouldn't believe that.

[?]: His buttons dropping off _____.

Tell me what it's like.

[?]: Yes. Oh, now, that ain't my...but, no, I'm telling you something that you don't know, but I know all this stuff, you see, because I've been around this country here a good many years, boy—a good many years.

Addis: No. Nobody else...

Did you know _____?

Addis: What?

[?]: Thirty-five, forty?

Did you know _____ at Ruby silver?

[?]: Yes. What?

Addis: No. I don't think he did either. But I worked in that silver mine, in that Ruby Silver mine, and that the prettiest stuff you've ever seen. You know, you put a little water on it, it turns red. It don't turn like whiskey or anything. [laughter]

[?]: Where were you born, Charlie?

Does whiskey normally turn you? [laughter]

[?]: What?

I've got that. He was born in Philadelphia.

Addis: Oh, I was born in Philadelphia.

Addis: Say, that's the prettiest stuff you ever seen, boy. [laughter]

[?]: Oh, I that right? I thought you were born in New York.

_____?

Addis: No, Philadelphia. But these guys out here in all these places, you know, I've been around; I've seen them, and I've been there, and people don't think I have. I worked over here in the...in the Kelly mine, you know, in that...

Addis: Why don't we just...they get a good laugh out of it. They don't know anything about ruby silver; you've never seen it. Deacon's never seen it—I don't think he ever did...no. I've never seen much of it; I tried to get some of it out and I couldn't make it, you know, high grade it.

Probably the _____...

He's just busy reading the 1864 directory of this town.

Addis: Oh, I'll tell you a lot of things, boy, if I just get around to it. [laughter] I worked over in that silver mine.

[?]: That's what it says there 1864 and 1865.

What silver mine?

Addis: Sixty-four and sixty-five, yes, well, that's OK. I don't give a god damn what year it was, it's nothing to me.

[?]: Tell us more about Scotty, too.

What do you mean? You weren't here. Deacon was born here.

Addis: Oh, over in California, in _____. That Ruby Silver mine, you never seen no Ruby silver before, did you?

No.

Addis: Well, he wasn't born then. He wasn't born then. I was born in '75. What are you talking about?

Addis: No?

Blake [?]: I was born in Virginia City in 1871, and that's _____.

Addis: You...oh, yeah, I know you was. You're older than I am, yes.

Where's American City, Deac, is that American Flats?

Blake: Yes.

[?]: Yes.

[?]: ...quite a population, isn't it?

Blake: They were going to make that the capitol of the state of Nevada at one time.

[?]: I think they will.

[?]: What?

Blake: But it wasn't strong enough.

[?]: ...the _____...

Addis: Well, when I worked in the...

Blake: ?

_____?

Blake: ...in '76...

No.

Blake: In '50...

[?]: No, this is '76.

Blake: Well, all the way from '64 on...'64 on.

Addis: Nobody knows...I guess that's hard to say.

Blake: ...was a union—_____ when the state of Nevada was a union in just

about 18...because they wanted the silver in the Civil War.

In '60 she started taking _____...

Blake: Well, it's all them little mines out there.

Until about 1900 it was still _____.

Addis: In the seventies. I can't...

Blake: The Roll Rattle [?] mine, the _____ mine, the Iowa mine, sixties, seventies,...

Addis: Oh, gracious, they all rolled out—them times did.

[?]: Yes.

Addis: They were all wore out just... Deacon should have been over there in California, you know, where we had that ruby silver, and you would've stole a lot of it, too, if you got away with it. [laughter]

Deacon?

Addis: That's the prettiest stuff you ever seen: ruby silver. But he knows that; he's got it.

Well, you've got the directory there.

Blake: That doesn't seem to have it...

I mean, look, 1864, that little book that you're looking at is a telephone directory or whatever you want. They didn't have telephones.

Blake: They had a private telephone when I was a kid here—it was called the peanut line.

The what?

[?]: The peanut line?

Blake: Before the Bell Telephone comes.

The Bell Telephone comes?

Blake: Yes. In fact, I was a clerk on the telephone.

Deacon,...and what book are you looking at?

Blake: It's called the _____.

?

Blake: It's...

It's kind of a _____ man.

Blake: It took in Gold Hill and Sutro.

_____ *I'm going to have a record of the town.*

[?]: Yes.

You can speak up and say who's who in town.

Blake: Oh, yes.

Town...three of you...I'm three years younger than you are.

Blake: No. [laughter]

[?]: _____ that march down the hill.

[?]: I'll get some.

[?]: What happened with the _____?

Addis: What's the matter with you folks? Do you want to leave?

[?]: We've got to go down, Charlie, because we've got to...

[?]: My dad is taking me home.

[tape off and on again]

How did you like that creme de menthe, _____?

[?]: That was good, I don't know...

The creme de menthe.

Blake: _____ no more. _____...

[?]: What are you going over there for?

[?]: Is it all gone?

[?]: I think I'll make some of that _____.

[?]: Now what the hell is that ball over there for?

[?]: _____?

I feel...I don't feel what the hell you think an orange high ball for.

[pool is being played]

Blake: What the hell _____? It doesn't look all the same, you know. _____ and Coca Cola. I don't want to drink any straight whiskey, that's not good.

Straight whiskey's the best.

Blake: I know, but I drank it all day long, and it _____ drink _____ more.

Then what the hell are you _____. That stuff on top of it is a creme de menthe highball?

Blake: Oh, I got tired of it. I thought _____. It was probably good—with that peppermint taste it was good. It's good—that's a good drink. That's a good drink.

Blake: Well, I guess the best way to drink it is the way that the _____ did it.

Of course, _____ pretty young to drop a jigger of whiskey into it, which he did. You made it because you made highballs.

[laughter] So how in the hell did you make it? Creme de menthe highball, nothing like a _____. You _____ a jigger of whiskey and take it, and christ, oh... [laughter]... Let's hear your voice.

Barker [?]: Hello, this is R_____ Barker.

All right, let's _____ it.

[tape off and on again; a roulette wheel is heard in the background]

[?]: So what _____... how much did you want?

Barker [?]: If I had a quarter you'd _____.

Yes, you did.

Barker [?]: And...

Jesus, Christ, you mean to tell me the tourists are in town already—at this hour of the morning?

[wheel spins; someone whistles]

OK. Let it...the poker chips...

Barker [?]: I had the whole works out there one...a couple of times earlier this night; I don't know what...these little blue chips, well...

I only...when he throws, you know, when he gets two dollars...two dollars on the forty to one, that's eighty bucks.

[?]: Yes. Yes. The same wheel.

...in the _____ house. Well, you like the game. you like the game.

Barker: Oh, it's just a _____.

[wheel spins]

Hey, Roger—Roger.

Roger _____: What? What?

Dorey said that she wrote you a note to come up and stay with me. [laughter] The blind leading the blind. [laughter] You had some of these hotcakes, huh, Deacon? You had some of these hotcakes, huh?

Blake: Yeah.

They're good. These are pretty good cakes.

Blake: Oh, a couple of years back I was... he actually makes them good.

Yes.

Blake: Yes.

[wheel spins]

I saw him...I saw him just now with a, you know, glass in his hand; orange juice it looked like. There's "Four-day"...I said, "Four-day, what are you drinking?" And he said, "Orange juice and gin. What the hell do you think I'm drinking at this hour of the morning?" [laughter]

[?]: You've got four _____

Blake: I don't know, you could have _____ there. I have a _____ something the matter with the door; it was Bob, you see, and the _____ was me.

Bob.

Blake: Oh, I don't know. I told him, "Go to hell," or something.

He said, "Don't talk to me that way..."

Yes.

Blake: "You don't talk to me like that."

[wheel spinning; tape off and on again]

...I've got six thousand invested—probably more than you can get out of it. Shoot harder! Let me take this shot.

[?]: What have we got—position on fourteen?

No.

[?]: Watch him get position on fourteen.

[?]: I told you, no! It's a little closer to me, but...

Oh, I would just get it off the _____...

[?]: What?

[?]: And on these long shots he never misses.

[sounds of pool game in progress]

[?]: Yes, he's got her down there.

[laughter in background and indistinct voices]

[tape off]

AFS RECORDING NUMBER 10,020

CHRONICLERS: ED "DEACON" BLAKE, W. S. "SHORTY" RUSSELL, BILL (LAST NAME UNKNOWN) AND OTHERS

Tape Introducer: This is AFS recording number 10,020, original LWO number 1,630. This is reel number ten of sixteen.

Ed "Deacon" Blake: _____ there.

Duncan Emrich: _____.

Blake: Shut her off.

No, you're not doing anything, no. It's only when the light...it's only when the light flickers.

Blake: I got a...

Here we go.

Blake: _____.

Did you quit?

Blake: I'm going to keep my mouth shut. I don't want it on there. After while we'll get my _____.

Get _____?

Blake: Yes, get _____.

Mr. _____, do you know the old newspaper days? Today all you do is...all you do is talk, and you just write on there, you know, the time—fifteen minutes, ten minutes on...

Blake: Audio tape.

Audio tape.

Blake: _____ reel.

Why don't you talk now while you're out here?

Blake: Oh, no.

I mean I'll ask you when you were born...

Blake: After while, after while.

Ask you when you were born or... You know, like Joe Farnsworth.

Blake: Wait till she comes over. I have a different ski in there, see.

That ski over there?

Blake: If I can ski in there, well, I might put them to use. Same old girl we had...Margaret.

Yes. [laughter]

Blake: _____ [laughter] And Dick Bull...

Yes.

Blake: Dick Bull...

I don't know Bull...

Blake: Dick Bull, he was there, that _____ Dick Bull. Get a scissors over there _____. I remember she had her apartment.

Yes.

Blake: Dick Bull and she _____ around. I charged it building that.

Were they fighting over the girl?

Blake: They were _____.

Yes.

Blake: _____ me, I says, "It's all right with me." I don't know what the word for that...

Oh.

Blake: She was a dandy of a girl, too. She's ticked off, see.

Ticked off.

Blake: Yes. I guess she's kind of...

Things are quiet today, huh? Deac, how old are you? How old are you now?

Blake: What?

How old are you now?

Blake: I guess I'm seventy-nine...

[?]: Seventy [eighty?]-nine?

Blake: Me, yes. Born in this town in '71...

[?]: Born in this town here?

Blake: I was born here in eighteen hundred and seventy-one, yes.

Well, you must...you're the oldest person born here.

Blake: No, there's one person [fellow?] older than me. I'm...

Yes, but I mean person who was born in Virginia City.

Blake: What?

The oldest person living that was born in Virginia City. You would be...

Blake: _____.

No?

Blake: Well, that part I don't know.

How about Bowie? How old is he?

Blake: He's about...Bowie, he's seventy-four...

Seventy-six?

Blake: I guess he is seventy-five or -six years old.

[background talking]

[?]: You don't look over fifty.

Blake: Joe Farnsworth is seventy-five years old.

He is?

Blake: Yes.

He doesn't look it, does he? Does he look it?

Blake: Not...seventy-four. He's five years younger than I am. He's seventy-four.

He doesn't look it.

[?]: No.

He's got a nice little house down there in Carson.

Blake: Yes.

Nice little wife. She's younger than he is. But he told a lot of stories about the old girls.

Blake: Joe Farnsworth? _____ over there and _____ here and on the fire department?

Yes.

Blake: He's run for state printer.

Yes.

Blake: Had that job for thirty years.

But you worked on the Territorial Enterprise?

Blake: For thirty straight years. I was _____ up above, but I worked on the *Enterprise* afterward.

Yes.

Blake: Oh, that guy...here's a chance...

What?

[?]: Where's Charlie?

Blake: _____ never hang around the *Enterprise* in Carson...Virginia carnival.

All right, now, tell me...

Blake: These were _____ men I don't know. They're all different than these guys around here. Of course, they're all _____ men...in fact, good _____ men. But they're all _____.

All what?

Blake: _____.

Yes?

Blake: _____.

Yes.

Blake: _____.

Who?

Blake: Well, writer. Write a whole god-damned column.

Well, who was there on the paper then?

Blake: What?

Who was there on the...who were these people on the paper?

Blake: When I was on the *Enterprise* was a man named H. P. Cohen.

Colt?

Blake: Cohen. C-o-h-e-n.

Cohen, yes.

Blake: He was a front office man.

Yes.

Blake: He had clerks in there and got a three more...two or three clerks. Then there was a man come there from Chicago; his name was Tyler—S. C. Tyler.

Yes.

Blake: And I know him quite damn well. One thing about him...I was working at the other place up there as bill collector and all that for the other paper, see. He hated me going by... I'm only...I guess I

[whistling in background]

Blake: ...aged seventeen, eighteen years old; I don't know. See, I got a bunch of bills for the other place, see. The man up at the other place—John Cohen. Michaelson...in Washington, D.C. where all the god-damned Irish Democratic spies... You've heard of him, haven't you?

Who?

Blake: Michaelson.

No.

Blake: Charlie... _____?

No.

Blake: Do you belong to the Congress?

Yes.

Blake: Never heard of Charlie Michaelson?

Michaelson!

Blake: Charles Michaelson, yes.

Yes.

Blake: Charles Michaelson was the second person of the *Chronicle* when I went in.

Yes.

Blake: I know he was a _____ son of a _____ Democratic party for the last forty years. He died in Washington the other day.

That's right, that's right, that's right.

Blake: He's old...a couple of years older than I am.

Yes. Yes. Oh, sure. Sure, sure, sure, sure. I knew him.

Blake: Well, that's where he trained in _____.

He did?

Blake: He was a _____ employee my way. He was a book... bookkeeper.

Yes.

Blake: Charles Michaelson, yes.

Yes. I know him. Yes, I do. I've heard of him. I missed the name the first go around.

Blake: _____ every god-damned _____ Roosevelt made after he went for Congress...or for governor...or for president.

Yes.

Blake: He's _____.

Yes.

Blake: _____ Charles Michaelson.

Yes.

Blake: Born and raised right up there in back of the Opera.

[?]: _____?

Blake: No. I certainly do. But Michaelson and Cohen...

Those are two.

Blake: No, no.

What are some of the others?

Blake: Michaelson dropped in the *Virginia City Chronicle* office.

Yes.

Blake: Assistant bookkeeper.

Yes.

Blake: Cohen was _____ manager of the *Enterprise* when I was a kid.

Yes.

Blake: When he retired, a man named Taggart come along.

Yes.

Blake: The other guys were up _____

Who was editing it then?

Blake: The other guys were upstairs—Cohen and the... Taggart and that gang.

Yes.

Blake: _____.

Yes.

Blake: But _____ know all that bunch all upstairs.

You didn't know Dan DeQuille? Or did you?

Blake: I certainly knew him _____ my life.

Was he a good guy?

Blake: Sitting there in the front office with the light on.

Blake: _____ William Wright—that's what his name was.

You knew him well, didn't you, Deac?

Blake: _____

Oh. Oh.

Blake: _____ All he's doing is sitting there writing articles.

All he do is just sitting there writing articles.

Blake: A damn good article... Another man there, his name was Putman—Charles C. A. D. Putman.

Putman?

Blake: He was associate editor.

I never heard of him. What did Dan DeQuille look like?

Blake: Well, I'll tell you. He looked just like a god-damned miner coming out of CC mine with his whiskers on and _____ and all that, and _____. Every god-damned man went down in the mine _____ the same as he was.

Yes. Yes.

Blake: All dressed up in his nice shoes.

Yes. Was Dan DeQuille a good dresser?

Blake: Well, I don't know. I was kind of old and _____, you know. I remember two girls would come down to Taylor Street with him. Go over there; he'd have a shawl on.

A shawl?

Blake: To keep his neck warm.

DeQuille?

Blake: Instead of putting an overcoat on, or... They let him there, and Julia...the daughter _____. Lived right in that house up there by the priest's house there at Howard Street. I know where they lived.

What do you got? Two dollars?

Blake: Yes, two dollars _____, yes.

Mark Twain was before your time, wasn't he?

Blake: Oh, Twain was...left...Twain left here in the sixties before I was born.

Yes. Did you ever know...?

Blake: I know...of course, T. G. Olson and Goodwin...they were the _____. At least he'd give us...the man broke me in.

_____ *broke you in?*

Blake: Right. Was his name. Yes, he's the one that...he's the one that trained...plays _____ ...played electron [?] and Gillis the day he died.

OK. How about...?

[?]: How long did you work for Sandy Sullivan, Deac?

What's that?

[?]: How long did you work for Sandy Sullivan?

Blake: Worked for him.

[?]: How long did you work with him?

Blake: Well, I...several years.

Who was Sullivan?

[?]: The printer.

Blake: Yes.

Did you know Sam Davis?

Blake: Sam Davis was a reporter on the *Chronicle* when I went to work there. A _____ reporter; he was one .

He wrote a lot of short stories.

Blake: Oh, I don't know what the...

He wrote the short story, "The Mystery of the Savage Pump." Did you ever read that?

Blake: Yes, he wrote that after he left here.

After he left here?

Blake: Yes. I used to see them fellows up there, _____ talk about Sam Davis. Anyway, the _____. Anyway, oh, it must have been what, back in '70, '80, he run for constable. He was sure a winner while the council was in Carson. Getting around the barroom, though _____. He was like...most of Davis _____ and all that. And he lost by about ten votes.

Yes.

Blake: Oh, _____ councilman.
Councilman's job was _____ in those
days—five hundred a month, _____.

Who were some of the other writers?

Blake: What?

*You've got Sam Davis... Did you ever know
Fred Hart?*

Blake: No, _____.

Fred Hart.

Blake: I heard about him, yes. Heard often.

[?]: _____.

Blake: The Sazerac Lying Club, yes. I heard
about that.

[?]: _____ Did you ever get
_____?

[?]: _____.

[?]: Yes, it's lightening up now.

He's in the Delta. [laughter]

[?]: Don't call me a liar.

[?]: I ain't going to call you nothing.

[Calls out] Steelberg?

A friend of yours over here—Deacon.

[?]: _____.

Blake: Oh, there's Steve.

Make a plate for him.

[?]: _____.

*No, let him take that...no, _____ it'll
pick up. Ski jump [?], have you ever had a nose
bleed? Have you had a nose bleed?*

[?]: Yes. I nearly died of one.

Oh, really?

[?]: That's _____.

*Now, who the hell else? Now, who else was
around? Do you know...?*

Blake: _____.

Did you know Rolland M. Daggett?

Blake: Duluth. Is it? Duluth, Minnesota?

Don't know.

Blake: Duluth. Duluth, Minnesota.

Yes, Duluth, Minnesota, yes.

Blake: That's where the...where the hell
the _____ was. What were...what
were they? Scandinavians, or...?

Yes, Scandinavians. Where he come from?

Blake: _____ Well, I said, that's
where he landed _____. That's where
they stayed _____, too. Of course,
_____ that was his name here...a line.

*So who came to town? Who was on the line?
Miss who?*

Blake: This _____ Margaret, the
_____.

[?]: ...jump around.

[several voices speaking at the same
time—not understandable]

What is it?

[?]: Here! I'll buy you a drink.

Look out, look out, look out, look out, look out.

[?]: Silver run.

[?]: Hey, Duncan, _____.
_____?

_____.

[?]: _____ Frisco.

I'm not from Frisco. Washington, D.C.,
_____.

[?]: Oh, oh. Oh, Truman had made a...

No.

[?]: ...he's in Washington, D.C.

Where is that? From Battle Mountain?

[?]: That's from Battle Mountain.

Blake: He was clear in the...

[?]: Buddy O'Neill. Old Irish
_____.

[?]: Was that lead?

[?]: My lead had a lot of silver in it.

[?]: That's from the _____.

[?]: Yes, that's from the _____.

Is that where you're working?

[?]: I'm not working anymore...

[?]: We've got to go along. Got to leave up there.

Got to leave.

[?]: Go to... I took this...

_____?

[?]: Yes, it _____ about three thousand.

Blake: I guessed it close, right?

[?]: _____ Do you know what I mean?

[?]: _____.

[?]: He had it...he had some of it on an egg carton. The Getchells. This is the best I ever found.

[?]: They made it _____.

[?]: I don't know, how much is...?

Where are you milling it?

[?]: We don't mill that kind of stuff. That's bullion. We send it to the smelter. [laughter]

[?]: If you run it through the mill, you wouldn't have nothing left of that when you get through it, you know what I mean?

Too rich of that.

[?]: That's bullion! That was too rich for...

[?]: That's the _____ quill.

[?]: That's the quill, yes. That's the *pure* lead.

Pure quill, you know?

Blake: _____.

[?]: Do you want it _____?

No.

[?]: You got one there?

Yes, I'll _____. They're going to hand it...

[?]: Beautiful thing.

How would you like it?

[?]: _____.

[?]: More beer?

[?]: Yes, I'm _____. He tell me, "Do you want to give me fifty bucks for that?"

He said, "Oh, I'll give you twenty. Wait till _____," he says, "then maybe I'll give you fifty." [laughter]

What commission do you get...?

[?]: What?

What commission do you get?

Blake: _____.

[?]: I don't know. It might be half. [laughter] I don't know.

[?]: How come Duncan...?

[They're all talking at once.]

[?]: It's after the fact...

Blake: I took the _____. I've seen the hunter...

[?]: What do you think of it?

What is she like?

[?]: Well, that CC ...

[?]: Fifty pounds.

[?]: That CC ...

[?]: They can make sixteen and a half pound.

Blake: Yes—fifteen, twenty pounds.

[?]: That's silver; that's the ruby—what they call the ruby silver.

[?]: Ruby. Genuine ruby silver.

Any gold in it at all?

[?]: About eighty cents worth in a ton.

[?]: Huh?

[?]: Jenny O'Neil...

Blake: That's _____.

And whose paying silver? What are they paying for silver now?

[?]: Ninety cents. Eighty-eight, ninety... You know. We had ninety cents with the...it was ninety-one cents with...

Whose...

[?]: ...ninety-one cents with...

Who's _____ with you?

[?]: Clancy. You know Clancy?

Used to be here?

[?]: Yes.

Blake: Yes,...

[?]: Sure.

Blake: ...you know him.

Sure.

[?]: _____ dug it all... Here's what it means. He probably has a _____.

Blake: As far as I know,

[?]: _____?

[?]: Oh, it was _____. [pause]
And then if I wanted...wouldn't give me fifty dollars...

[?]: Give him fifty dollars...

[?]: Well, CC , if you'd make that up, it'd _____ . You know that?

[?]: _____.

[?]: _____.

[?]: Yes.

[?]: That was the best CC silver ever been in this camp.

Yes, silver did.

[?]: It wasn't even like _____ a TV, you know?

Blake: Well, I do know _____ professional... That's good.

[?]: _____?

[?]: Thought it was a thousand bucks.

No.

[?]: After they give you about...?

[?]: _____ ? Sure!

I don't know silver.

[?]: All that's silver; there's nothing left in it—silver. A little silica and a little lead.

_____ .

[?]: Not very much of anything.

Blake: _____ rather be down there at the...

Well, see you at noon. Good luck if you struck it.

[?]: Wait a minute. Ain't got no got thank you.

[?]: What?

[?]: _____ ?

Blake: Oh, no, that's...

We got them.

[?]: We got them.

Them that want them. You know, you know...

[?]: _____. Wait till the...

Blake: _____, somebody should.

That's yours...that's yours.

Blake: _____.

[?]: What do you think about it?

Go on...

[?]: _____ Pittman?

Blake: Go ahead.

No, that's the second. That's ...over.

[?]: That doesn't look like very much money to me.

Blake: _____.

[?]: ...amount of money to your next life. I don't even have _____ when I get broke because I got too much _____.

[?]: He thinks maybe giving a squeeze _____ because they couldn't have broke all that. I ain't going to never get broke anymore. You know that, Deacon?

Blake: [laughter] Never!

[?]: Duncan person over here...that's... wrote stories about the _____ and the tracking down person. You know, Lida Shoo.

She was a good woman, wasn't she?

[?]: Well, I know her a long time before, you know?

Sure.

[?]: Met her in _____ in early 1931, and she was married to a fellow by the name of Bill Shoo.

Yes. I never met him.

[?]: Lida?

[?]: And he never got a proper work, and she was washing clothes for everybody...

I know it.

[?]: She was giving...and she had two...she had a son and a daughter. You know, her son was up here.

Yes.

[?]: And _____. But her daughter married in Las Vegas, and she pulled out. She was only sixteen years old when she got married to a fellow by the name Callahan... Callahan.

[?]: She had more groceries in that house down there than most of these girls _____. I think she had five flat irons.

[?]: She _____.

[?]: Yes.

[?]: Yes, five _____.

[?]: You know, Albert down here at the Grass Vale...you know Albert?

Blake: Yes.

[?]: He was night cap at the time. He took her home; she had a little house down here below—east of the load gate, wasn't it? Vale?

[?]: Yes.

Yes.

[?]: And she wouldn't let him in the house.

Yes.

[?]: She sat down; she wouldn't open the door; she wouldn't let him in. She sat down and went to sleep and froze to death.

[?]: Yes, I found her the next day. I found her.

[?]: You found her?

[?]: Yes.

[?]: Poor little...

[?]: She had more groceries in that house than most of these grocery stores here got.

[?]: Is that right?

Where is she buried? Out here on the hill?

Blake: No.

[?]: Lida?

[?]: In Carson there.

Blake: In Carson City. I was pallbearer.

Yes, Carson, that's right.

[?]: Carson.

Yes.

Blake: I was chief _____ and pallbearer besides.

[?]: What?

Blake: So... Carson City...

[?]: _____. You were out there.

[?]: On Stewart?

[?]: Oh, yes, on _____.

[?]: That's Ruby.

[?]: _____.

Blake: _____ I was chief pallbearer in Carson City.

[?]: What's the best _____ out there?

Blake: _____?

[?]: _____ hit ninety and _____ one time _____.

Blake: _____.

[?]: Maybe 3,000 _____, 1,000, 5,000, I don't know.

Blake: They're _____ war.

[?]: _____.

_____ *there.* _____ *there.*

[?]: _____.

[?]: So, what do you think about it?

Blake: _____.

[?]: You know, _____.

[?]: Can't tell anything by looking at it, but I know the _____ the rock _____.

[?]: You can't tell a god-damned thing looking at something, you know that?

[?]: Yes.

[?]: You can't tell nothing. That's it; you know, that's it.

Blake: The last _____.

Have you ended out there?

[?]: Yes. I love this puppy there; that's the best yet.

[?]: If you ask _____ they're around twenty-four, four hundred thousand.

Where are you going to get it at?

[?]: This...this guy out here. And Bill Hanley will take _____.

Blake: Surely.

[?]: Yes. But I don't want to take that out. I don't want to take that out.

Blake: _____.

[?]: I got a couple of small pieces in my suitcase.

Blake: _____.

[?]: I got a couple of small pieces _____.

Blake: _____ You're going to lose something _____.

[?]: I'll ship it to his mother.

[?]: How do you think about it?

[?]: Sure, it's all right.

[?]: It ain't much...it's a little less.

[?]: Yes.

[?]: And it has quite a bit of silica in it.

But lead's worth something, isn't it, itself?

[?]: Oh, yes, lead ... there ain't enough lead to bother with. They won't even give you nothing for it. You know, ... There ain't enough...

Blake: Crude lead is worth money, yes.

They're shipping that over to Utah_____.

[?]: Yes, but they...they don't _____, you know. They didn't like it, you know. Something they didn't like it. You know, they had something about lead, they think it was more, you know, they give you a little more.

_____, *where's your smelter? Where's the nearest smelter?*

[?]: Salt Lake City. _____ I mean... _____ in Nevada.

Blake: Yes.

[?]: Where do you ship to up there?

[?]: Yes, to Midvale.

[?]: Midvale?

[?]: Yes.

[?]: U.S. _____ and American _____ mine.

[?]: _____ mine?

[?]: Where do you ship? _____?

[?]: Yes, we shipped a lot on the truck. You know, we shipped a lot...oh, we used to truck it in—_____ would truck it in.

Yes.

[?]: They're getting crowded unless we ship it.

[?]: Yes.

[?]: Well, _____ give me fifty bucks for that—I am going to sell you that.

Fifty?

[?]: I told him, "I'm not broke yet." One thousand, you know that?

What?

[?]: _____ never had a _____ in his life.

[?]: Can't _____ anything... He opened his funnybooks with them.

[?]: _____?

[?]: Yes.

[?]: If it was gold...yes, if that was gold, _____ wouldn't admit it,...? The hell with him. The hell with him, too. I'll keep that as long as I live. I don't...I'm not broke yet.

[?]: You'll keep it as long as you live. Of course, if you give him a good _____, _____ this bar. You know that.

Why can't you get some more?

[?]: You take it down to Frisco. Will you gave me four...four...four bits for it?

Sure.

[?]: And take it down to Frisco? And put it in some _____.

I'll give you...don't drop it on Deacon. God damn it.

[?]: God damn it.

Blake: I'm not going...

[?]: That's for all of us. I can't take it.
[laughter]

[?]: _____.

[they're talking all at once]

[?]: _____. Do you want to take it down to Frisco?

[?]: _____.

[?]: _____ you can't do it. _____?

I'll take it back to Washington and get it assayed at the Bureau of Standards—which is the best assaying...

[?]: _____.

Blake: Well, go ahead.

[?]: _____ assay?

Yes.

[?]: I don't...don't go.

Blake: _____. You take up gold and silver around it besides.

[?]: I want his first specimen. I wonder what...

Blake: _____.

[?]: _____ wants that. Do you want...you think I'm...?

Blake: _____. Actually, he wasn't _____ I'll take it...yes.

I don't know.

[?]: If you think I'm going to sell it for the assay, _____. Here's my money right now.

[?]: With the specimen. I came with my specimen. You don't find that kind of rock every day, you know.

[?]: No, I...

Is that stuff that's glittering in there, is that silver or not?

[?]: They're high, and they're all silver.

[?]: That's silver!

Blake: It's like powdered silver.

[?]: _____ ruby silver.

[?]: Ruby. Ruby silver.

Blake: See, it's like a...it's like _____
—that's silver.

[?]: _____. Pure silver.

Blake: The black is ruby there.

[?]: You think I'm...I'm...

[?]: This chair is gold all around.

Blake: Of course...

[?]: Oh, no, there's no gold in that.

[?]: Oh, there's about eighty cents or
dollars worth of gold in there _____.

[?]: This is silver; this is _____.

[?]: They come...if they tell you a half of a
thousand _____.

[?]: You want to give me fifty bucks and
take it to _____ ...

Blake: No.

[?]: ...get two...two thousand for it?

No, Washington, D.C. Get it assayed for you.

[?]: Oh, I had it assayed...I don't know
what it run. You don't have to...Bill Hannigan
will run it for you. He knows what it runs...
But I don't want to...

*But here's the thing: The Bureau of Standard
for Assayers can tell you every damn thing
within it! No?*

[?]: I'll tell you what's in it.

What's in it?

[?]: There's silver there. There's just a little
bit lead, and some silica, and that's all—and
about eighty cents _____ of
gold.

Yes.

[?]: That's all there's in it.

Yes.

[?]: It's been assayed a thousand times.

Blake: It was all silver then.

[?]: Oh, there's nothing left to silver. What
the hell is it? It don't make no difference.

Blake: That _____
are over.

[?]: Lead _____, gold _____,
silver—that's what it is—silver.

[?]: You don't have to have it assayed. And
if you don't believe me, you can have it _____.

_____, *somebody said you had a
nosebleed once?*

[?]: Yes, I could have died with it, too.

Why?

[?]: I pretty near lost all my blood, see?

From a nosebleed?

[voices talking]

From a nosebleed?

[?]: Yes.

How?

[?]: Artery busted in my nose.

Really?

[?]: And it just... [pause] But I haven't had a _____ after my...I don't think I've ever had a nosebleed.

[?]: He was _____ [leasing?] when you had that, wasn't it, or were you working for me?

[?]: I'm _____; I don't know.

[?]: I was working for you, I think.

[?]: That's right.

[?]: No, I've never had a nosebleed since, either. And I...

When did you...?

[?]: _____ [...ski in Vegas...?] Oh, you know what I mean?

When did you come to the Comstock?

[?]: The Comstock? I come in here in 1934, and I went to work in the Union next to _____ ...Union shop?

Yes.

[?]: On the sixteen hundredth?

Yes.

[?]: Had [That's the?] the hottest tamales _____.

Where did you come from before that?

[?]: Searchlight, Nevada. Oh, Leadville...I come from Leadville, _____.

That's high country.

[?]: _____.

And before that...?

[?]: _____ Searchlight.

Leadville to Searchlight.

[?]: Yes. Leadville to Searchlight...I mean Searchlight to Leadville...from Searchlight... from Leadville to _____ [Reno?]. Then the first music box...you know when they come in, you know? You know, George Wilson got the grocery store? I worked for _____, you know, from Reno...

Yes.

[?]: ...until the downhill pull on the lead, you know,...

Yes.

[?]: ...up. Here comes George Wilson will a full truck, you know, all _____. Stopped; he says, "Jump in." He says, "Jump in." You know old George Wilson has the grocery store?

_____.

[?]: I rode in with him, and I got out over there at the Sixty-two, you know.

Yes. The old Sixty-two.

[?]: Do you remember Julia? Dominic's wife? You know, Dominic?

I know Dominic. Yes.

[?]: _____ Well, he wasn't there yet. Julia was _____ up with Joe Pritch...you know, Joe Pritchelli? Other _____?

[?]: _____.

[?]: Yes. That was Dominic's first wife.

[?]: Dominic...yes.

[?]: Yes. I got off there, and I was dry, you know. And I had four...I had four one-dollar bills _____ —I mean *bills*, you know?

Paper money.

[?]: Folded money, yes, folded... And I had a partner; he said, "Pencil in your investment." So they goes into the Sixty...

[tape off and on]

_____.

[?]: _____. What have you got?

[?]: It's a new lead.

That assays. It's an assay machine.

[?]: Well, does it register on the silver?

Yes.

[?]: Put it on.

_____.

[?]: What do you think about it?

[?]: Oh, it's all right. It seems pretty good.

[?]: That was the best I ever _____.
I don't know what the finances _____.

Can you tell?

[?]: Here comes Billy O'Neil.

What?

[?]: Yes. That's something I know of that rock. _____. It's a good rock, I know.

[?]: Wait a minute. If you've got a what you call it over there.

[?]: One these _____.

[?]: _____. What?

[?]: Do you have one of them things that can find gold and silver—high-grade rock?

Yes. Getting the best damn high-grade off of this table as you possibly can with that machine.

[?]: _____ register like hell, you know? It's silver...it's good...that's one of the best _____.

Well, what's the _____?

[?]: Silver is one of the best god-damn what do you call it...you know?

No, this isn't a...that's not a counter. That picks up your voice.

[?]: Oh, you keep the...?

Yes.

[?]: Oh, _____ [laughter]

Everything you've said gone on there.

[?]: Don't have it published. Published...

No, no, no.

[?]: _____ swear, you know, like that woman, you know, that was in...selling shoe things? You know?

Oh.

[?]: She says, "You god-damn thing, you CC, what are you going to do? Buy your pair of shoes there."

That's _____.

[?]: [laughter]

_____.

[?]: I'll tell you a story right now about two Swedes, you know—this Ole and Lena. They went to a dance (if you pick it up)...Lena and Ole, they went to a dance, you know. It was a big celebration thing.

Yes.

[?]: So they went there in the horse-and-buggy days, and they went home, you know, together. And Ole says, "I've got to get out," he said, "I've got to get out." So he stopped the horses, you know, and he got out on one side of the buggy.

And Lena said, "I _____ get out, too." Ole says,...you know how they do in Sweden—they says _____, "Skol," you know.

No.

[?]: And they clink their glasses [clinks glasses]—clink, you know?

Yes.

[?]: Ole got out and says, "Skol, Lena." He says, "Skol, Lena." You know, he says, "Shall we clink?" [laughter] So they _____ clinking. [laughter] I guess they clinked them all right.

Do you want to hear something back?

[?]: You got _____.

[tape off, then back on]

[?]: You know there was a hypnotist [?] in town one time, back many years ago, when Flannigan was here, and George Dasher. They went...they hyp...Ida Shoes up there, you know? They hypnotized here. And Flannigan's wife was in Colorado _____. And Flannigan's a pretty good guy, you know—a good sport and a good guy and everything like that. But he's all right, you know what I mean? House up there,...

Oh.

[?]: ...and you know, that's not next to the courthouse, but it's about two or three houses from the courthouse.

Yes.

[?]: And George Dasher, he was _____, too, you know what I mean? And they brought some sticks; they hypnotized her, and Deacon and George Dasher and Flannigan. It was up to Flannigan place.

Yes.

[?]: Deacon and hyp..._____. And Deacon says, "I'll mesmerize you, you

_____.” [laughter] He said, “I’ll mesmerize you, you _____.” [laughter]

That’s Deacon! That’s Deacon.

[?]: “I’ll mesmerize you, you _____.” Mesmerized... they hypnotized her, you know. [laughter]

[tape off, then on]

[music playing]

[?]: “If I knew you were comin’, I’d baked a cake.”

[?]: Those kids run away somewhere.

Yes, he _____. *Track them down.*

[tape off, then on]

The tape is on.

Shorty Russell: _____.

Why?

Russell: Well, I never did in my life. No, I never... Isn’t some about...

Recording. Yes. On the mines, you were talking about the Mexicans.

Russell: Well, you mean, you mean, we’ll both talk now.

OK.

Russell: Well, you was asking me about...

Superstitions in the mines.

Russell: Well, the Mexican...the Mexican, he’s the most superstitious man on the face of the earth. And I’ll say if we were working [with?]

a bunch of Mexicans, and one would get killed in the mine, they may not work for a *week*.

What...where was this?

Russell: Well, in old Mexico, in Sonora...
OK.

Russell: ...and lower California. Well,...and I know if you used to snuff a candle on one of them, the whole level would quit.

But you did once.

Russell: Yes. And if the boss had found out, I’d’ve got snuffed, too!

[laughter]

Russell: That’s right. And...

Well, what are the _____...wait a minute. Let’s see, that’s...if a man gets killed or the [with a?] candle...

Russell: If you snuff a candle...see, they use carbide light now.

Yes.

Russell: But in the old days it was candles. And if you snuff a candle, I’m not kidding you, the whole level will quit.

How about some of the other superstitions or beliefs.

Russell: Well, hell, of course, you know a Mexican, he’s superstitious all the way through on everything he does. On certain days and everything. I know in Mexico about...there’s about 150 days of celebrations among the 365 days. [laughter]

How about the rats?

Russell: The rats?

Yes.

Russell: Well, the rats in a mine...what it is is if it's big mine like going to cave in,...

Yes.

Russell: ...well, the rats will quit in two or three days before it caves. I don't know if they take all the young out or not, but anyway the rats were all gone. And when a big mine caves in, like if they got a tunnel in somewhere...?

Yes.

Russell: Say, two or three thousand feet? If you're any over than that tunnel, it'll kill you. The concussion will kill you—pick you up and kill...knock you against the wall and kill you.

Have you ever been in any accidents, do you know?

Russell: Well, I've been in a mine when it's going to cave in. And I was out on the blacksmith shop and taking the blacksmith shop and change room and ore [lower?] tip and all right over the hill.

Where?

Russell: Rochester. Yes, that...

Is that town still going?

Russell: Well, no. Rochester's down. But the lower Rochester is doing a little work.

Do you know...do you know Judge Bartlett in Reno?

Russell: Yes.

They call him Judgey...old...?

Russell: Yes.

He used to used to be down at Rhyolite.

Russell: Yes. I was in Rhyolite when they had the Gans-Nelson fight. And I guess there was about ten thousand people in Rhyolite at that time.

You wouldn't believe it now.

Russell: No. And they had...

All they've got is the bottle house and...

Russell: There was two famous saloons. There was the Bryant and Sixty-six. Then there was the Southern Hotel, and that was quite a hangout. But the Bryant and Sixty-six were the two famous saloons. Sir? Then just previous to that was the Greenwater excitement.

Where in the hell is Greenwater?

Russell: Well, that's back about eighty-five miles southwest of Rhyolite, California. That was a big copper _____ C1905 and '06. And...

Were you ever at Bullfrog?

Russell: Well, Bullfrog is just a mile and a half south of Rhyolite.

Yes.

Russell: Yes, that...

Is there much there, or...?

Russell: No, nothing left now.

I mean _____ the mine.

Russell: Well, they had Montgomery Shoshone mine. See, at Bullfrog...they called it Bullfrog, and I guess they produced about

a million and a half. Then they sold it to the _____ for six million.

Fair profit.

Russell: Yes. Montgomery and an Indian—they called it...he was a Shoshone Indian. Montgomery spent his fortune in a few years, and the Indian, he bought land, and he still _____; he's still living...down around Bishop. And then there was...

Were you ever in Rawhide?

Russell: Oh, my gosh, yes!

When?

Russell: Came into Rawhide the second day of January, 1908, and...

Doug was...

Russell: What?

Doug was there, too, wasn't he?

Russell: Yes, he come in there, too, yes. And that's where we buried Riley Grannan.

Oh, were you there then?

Russell: Yes.

Tell me about it.

Russell: Well,...

All I've read is the funeral oration.

Russell: Of Knickerbocker?

Yes.

Russell: Well,...

Johnny, can I have a drink?

Russell: Knickerbocker, he preached the funeral.

Yes.

Russell: And...

What sort of a guy was he?

Russell: Well, this Knickerbocker was a first-class guy.

He was a defrocked clergyman, wasn't he?

Russell: Yes. He was a minister, but he made so much money in Tonopah and Goldfield when Goldfield come on that they got him off, you know, and they got wild. Taking all that—women and all _____ —by God, they dehorned him as a minister.

Yes.

Russell: But, geez, he's the brightest man that ever pulled off his hat and looked at a Bible. Old Knickerbocker was a very bright man.

What did he look like? Do you remember him?

Russell: Well, he was... He was a man about five-foot-ten, weighed 175-80 pounds, and he was just all man.

Yes.

Russell: And I think after...was he reinstated?

I don't think so. Not that I know of. I thought he was, you know, unfrocked or whatever in Los Angeles.

Russell: No, he was... You see, he went to that Los Angeles church. Then from the Los Angeles church he came to Tonopah,...

Yes.

Russell: ...then from Tonopah to Goldfield.

Yes.

Russell: And then Goldfield...that's where he went bad.

Went good.

Russell: Well, that's right, yes. But...

He became a Nevadan.

Russell: Oh, he was a...say, Knickerbocker was such a wonderful man, and when he got up to speak, you know,...

Yes.

Russell: ...or to preach, you know,...

Yes.

Russell: ...he...you know, Knickerbocker wasn't dumb [?]. Maybe when he first started out on something, you...why, you'd think he was making some speech or something; you wouldn't think he was a preacher.

Yes.

Russell: But when he wound up, he had all the yells [?].

That sermon of his on Grannan's funeral... Grannan.

Russell: Ooh! Say, wasn't that outstanding? And...

I...I reprinted most of it in the book here.

Russell: You did?

Yes

Russell: Well, among all that, there was bankers, _____, miners, muckers, pimps, whores, gamblers, and *all* of them... they *all* had tears in their eyes.

You weren't there?

Russell: Oh, yes, I was there!

At funeral itself?

Russell: Yes, sure!

Where was it?

Russell: It was in the back of the High Grade Saloon there _____.

High Grade Saloon.

Russell: Yes. Getaway [?] saloon. And so after that, I don't know what became of Knickerbocker. But I thought he got reinstated in...as minister after that; I don't know. This was...

I don't think he did.

Russell: _____.

I don't know; he's not living, is he?

Russell: No, he's dead now. He lived _____ the first March, April, May. May or the first of June when Riley Grannan died.

What did he die of?

Russell: Pneumonia.

He caught it down there, huh?

Russell: Yes. And he was born in Paris, Kentucky.

Yes.

Russell: Riley Grannan was, and Knickerbocker was born in Louisiana. And Riley Grannan, when he left home, he became a bellboy; from a bellboy he became one of the greatest _____ in all the world, and race track. Yes, sir.

He was staked out of Reno, wasn't he, for a...?

Russell: Staked out of San Francisco.

For Rawhide.

Russell: Yes. And he went over there and he put that money up...

And even made it back a couple of times, wasn't he? Or did he know?

Russell: No.

Well, now, where's the High Grade? Is that in... was that in Stingaree Gulch or not?

Russell: No. The High Grade Saloon was on the...on the west side of Main Street. It was the "Yellow stone"...the High Grade, and it was one of the saloons over there with pavement. Then on the east side of Main Street there was Northern and all them famous saloons, you know, on the east side of the street.

Yes.

Russell: Jack...was it Jack Himes? Jack Himes's place; then Tex Rickard's place, the Northern; and then you...

Tex Rickard's was the Northern?

Russell: Yes. And you went in the...just in back of the Northern you went up in Stingaree Gulch.

Why was it called Stingaree Gulch?

Russell: Well, it was a book shop.

Were there many there?

Russell: What?

Were there many gals on the line or not?

Russell: Well, let me see, there must have been a hundred cribs—fifty on each side. I don't remember the power house or not. And, yes, there was several hundred girls there.

Zeb tells the story of...were you there when Elinor Glyn came through?

Russell: Yes. Yes, I wrote the book.

Yes.

Russell: Yes.

What happened then, or were you in on it?

Russell: No, there was the god-damn mud storm [?] happening. That's the first time ever seen a woman deal the wheel [?].

At Rawhide?

Russell: Yes.

They didn't deal before that, huh?

Russell: No, we thought that were god-damnedest thing that ever was on the earth.

Why?

Russell: *Why?* Because it just went to hell all overnight! They had this big pimp come in, you know, and good-looking woman—going to be his wife...his woman, and put her on the wheel out in front of the cigar stand. _____ awfulest thing on earth.

The old west collapsed.

Russell: Yes, that's right. The old west went to hell right now. Yes, sir.

Do you want to hear some of this?

[tape off, then on]

Russell: (same as above): Well, Junior go to the drive-in.

[?]: Oh.

Russell: See, we went to Reno two or three times, and we never got _____, did we? No, sir. _____ was the first time I ever see you. First time I ever see you was outside the _____.

[?]: Are you sure?

Russell: Yes. Hello, Bill.

Hi, Bill.

[?]: Yes.

[?]: _____.

Russell: By golly, you were. How many years?

Bill _____: Fourteen.

Russell: Fourteen? Fourteen years. Yes, sir.

[?]: Hi, Bill.

Bill? Are you drinking?

Russell: Come back, and let's go have a few, Bill.

Bill: No, no.

Russell: You know what I mean, Bill...how about...I just tell about the Rawhide days, and we were just talking about Knickerbocker.

Bill: Knickerbocker.

Russell: Yes.

Bill: Was you there when that all happened?

Russell: Yes, yes, when the...
_____.

Bill: No, I...I didn't see; I didn't see it. They...

Russell: Were you at Riley Grannan's funeral?

Bill: I was at Riley Grannan's funeral.

You were?

Russell: You never have seen me, or never...you came here.

[?]: _____.

Bill? Bill, what's...where was it? What was it like?

Bill: Well, it was, you know, just exactly what it says...he read it as...just exactly...they put that pamphlet out; there couldn't be anything more like it. And he got out in...

He said it was in the back of the High Grade Saloon.

Bill: Yes, that's about where it was, wasn't it?

Russell: The High Grade Saloon, that's a...wasn't there a shoe shop called?

Bill: Well, then afterwards it called...it was Casey and...Casey and...

Russell: Cotton?

Bill: No, it was Pine and Casey, or...

Russell: Oh, Jack Pine and Casey.

Bill: Jack Pine and Casey,...

Russell: Yes.

Bill: ...that's right.

Russell: Yes.

Bill: In other words, that was...in other words, that was...

Russell: _____ the husband, _____.

Bill: Yes, but it was originally put up by...

Bill: ...the big...

Russell: The mortar?

Bill: Yes.

Russell: Not Tex Rickard, no. It's across the street from Tex's. Tex had the Northern.

Bill: Well, that was the _____.

Russell: No, no, no.

Bill: ...where Jack and them had.

Russell: The...Jack was across the street from the Northern.

Bill: Was he?

Russell: Yes.

Bill: Oh.

Russell: Yes, Jack Pine was across the street from the Northern. Jack Pine was on the west

side of the street, and Tex Rickard was on the *east* side of the street—...

Bill: Yes.

Russell: ...northeast side of the street. And up the street five doors was Young's Cafe.

Bill: Young's Cafe.

Russell: And down the street two doors below the Northern was O'Merg; he had a bake shop and little...

Bill: O'Merr's, yes.

Russell: Yes. You could eat donuts and coffee or snails and coffee or anything like that. Called it California Bakery.

Bill: That's the place...that's the place that told the story on...got in there and wanted to know how many...how many doors he had in the house. O'Merg said, "We got seven doors in the house."

"Oh, no." He says, "You got more than that." He says, "I sure bet you a dollar you haven't _____."

He says, "I bet ten thousand we haven't got more."

He said, "All right." _____, and he counted them all up again; _____ says, "You got two cuspidors here."

[laughter]

Russell: Well, you know Lou Livel and I... you know I had that...

Bill: _____ old Lou...

Russell: Well, I had that Thomas Flyer.

Bill: Yes.

Russell: And Lou said...and he said, "We could make a pickup—a fast truck."

And I said, "What in the hell do you mean, a truck?"

"Well," he said, "we can take and cut the back seat out of it and put a bed on it and make a truck."

"Well," I says, "you...you know more about that; we'll go ahead and do it."

And so Lou got some lumber, and we went ahead and cut the...in the back seat _____ we put on about a seven-foot bed back there. And we'll haul all the lights, all the chicken—perishable...everything perishable—we hauled to Rawhide. And we got nineteen cents a pound for ice.

From where?

Russell: From Schurz. We hauled it from Schurz. We had it shipped in to us. We had a big lot of food, you know, which wasn't a hell of a lot [loss?]. We paid...we paid three-quarters of a cent, and sold it for nineteen.

[laughter] *Oh, I know a hell of a loss.*

Russell: Yes! [laughter]

[?]: _____.

Russell: We hauled all the...all the perishable stuff, all the ice, and all the rest of it, and we made as high as four round trips a day.

Bill: Oh, that's a...

Russell: Yes.

Now, where was Schurz?

[?]: _____ Thomas Flyer.

Russell: Oh, _____. It had a wheel on it; you could roll it over this table and never touch it.

Bill: Oh, yes.

[?]: About how much _____ ?

Russell: You'd get about sixty-five or seventy, if _____.

Bill: _____. [laughter]

[?]: _____ shake the road! [laughter]

Russell: The darned road between Tara and Schurz, it was just like a rattlesnake track. _____ if you get out of that tractor, you're stuck right now. It was white sand.

Bill: Only _____.
[Man's voice yells something...or sneezes.]

Russell: Yes? And...

Bill: _____ get a seat.

Russell: And finally I...you know, I wanted to...where in the heck did I go?

_____.

Russell: Oh, I went back down to _____ silver. We had a lease—Jack Pardier and Clyde Brown and myself—and the lease looked good, but the ground was no good in Rawhide, so I pulled stakes and went back down to _____ silver, and I went down there three feet the lease [?]. We went through the ore. So that fall...that November I went back to Alaska.

Bill: You went back to Alaska?

Russell: Right in the middle of the winter I went back to Alaska. And so I stayed in Alaska *all* winter, and the next spring I came...came out over the Valdez Trail to Cordova. Then I came to...from Cordova to Tacoma on an old steamer called *Lelandhall*. She had a load of cotton...copper cotton freight. And we unloaded Tacoma; then I quit her at Tacoma and went over to Seattle; from Seattle I went

to Butte. And I got married in that spring again.

Which marriage was that?

Russell: What?

Which marriage was...?

Russell: The second. Second marriage, yes.

Bill: _____. You've got quite a while yet to go.

Russell: _____.

[?]: What were you? A trap liner, Shorty?

Russell: What?

[?]: Were you what you called trap liner?

Russell: _____.

_____.

Russell: And I used to mine a while; then I tend bar a while...

Bill: _____.

Russell: Then I wait the...

[?]: Say, I haven't...

[?]: A miner never tends bar, does he?

Russell: Yes. In the summer, but, say, I was what they called a mechanic. I...see, I could stack the dishes that high and...

[?]: [laughter]

Russell: ...in back of the _____ I was a _____!—and a good one. I was!

[?]: Singing?

Russell: What?

[?]: Singing?

Russell: No, I didn't sing. Hell, no, I couldn't.

[?]: [laughter]

[other laughter]

Russell: I didn't sing, but _____. I worked in the mines a while; I'd tend bar a while; then I'd go and wait on table a while. And I did that all along the whole northern country.

[?]: What did you do? Tend bar and wait table to get enough money mine?

Russell: That's right, that's right.

[?]: [laughter]

Bill: Duncan, he didn't tell you about the time that he went up in on El Dorado country.

No.

Bill: He didn't tell you one time he went up in...on El Dorado, _____ big claims up there, and then sold them out for \$30,000, and old C. D. Lane goes in there and takes three or four million out.

[?]: Yes...

Bill: That's the time you missed it.

Russell: Bill, this was...this was down in the Nome country. And so the _____ came in. So I would have...the excitement when I got to...there was only two creeks on it in the main creeks. And Ophir was take the first day to _____. So, two or three days, I come along, and geez I went ahead of them—I'll take to the head; and I came down

about halfway, and I seen a gulch going off, and so I plowed into this gulch—there was no stake in there And I went up quite a ways and got a big...quite a big couple of them there. So I come down, and I staked number...or discovered number one—a discovery of a creek that staked two claims.

Yes.

Russell: Then about _____ stake one. So staked discovery and one above.

Yes.

Russell: And I done the work on it, and I went back to Nome, and I used to come in and out of there. So it went on about four or five months, and called C. D. Lane—that was right across from Seventeen, the famous Seventeen; that was a very rich claim there. And old C. D. Lane said to this _____, kill the town in gold _____? I said, "Who in the hell is this Russell? Why is _____ kid, that short guy coming by every once in a while to eat—cook out?" He likes to eat cook-out. And so he said, "Next time come on and check on those people." About the next day I come along, and _____ Mr. Lane must be _____. So when I got through eating, I went over to Mr. Lane, and he _____ gray whiskers, you know. And I said, "Did you want to see me?"

And he said, "Who in the hell are you?"

"Well," I said, "my name is Shorty Russell."

"Oh!" He says, "You're the guy that owns that ground up there on Clover Creek."

I said, "Yes, sir."

He said, "Do you want to sell it?"

I said, "Well, I reckon so."

And he said, "How much do you want for it?"

"Hell," I said, "I don't know."

"Oh," he said, "you're kind of a Mexican CC." [laughter]

And so we got in quite an argument, and so he says to me, he says, "I'll tell you what

I'll do," he says, "I'll give you thirty thousand cash for it."

I said, "*Hell, no!*" I said, "I should say not!"

He said, "What do you want for it?"

I said, "I want thirty-two. I'm going to get fifty just like..." [laughter]

Are you crazy?

Russell: I said, "Fifty, I'll talk to you." So I told him that.

He said, "Well, I'll give you \$32,000 cash."

I said, "Have you got the money?"

He said, "No, but we'll go to Nome tonight and get it." He owned the bank in Nome.

Bill: Yes.

Russell: So that night, why, we taken out for Nome, and we did get a loan the next...at the Alaska Washington Bank, and...

When was that, Shorty?

Russell: What?

When was that?

Russell: That was 1901. And so he said...

Were you up there, Chalky?

[?]: Well, 1903 and 1905.

Russell: And he said to me, he says, "Have you got any money?"

And I said, "I got plenty in this god-damned bank, yes."

So he says, "Put \$32,000 _____ this is a regular credit here." So they put thirty-two thousand in my ... Well, I *sold* them to the _____ shop _____, and I got \$30,000 for that. And _____ quite a little money. So when I...when I sold the mine, when I sold the mine...

Did you...

Russell: ...and I sold paper out
_____ I had \$104,000.

[kids talking in background]

Russell: I had \$104,000. Then I went back
up river, and I worked down in the...

AFS RECORDING NUMBER 10,021

**CHRONICLERS: W. S. "SHORTY" RUSSELL
AND NED (LAST NAME UNKNOWN)**

Tape Introducer: This is AFS recording number 10,021, original LWO number 1,630. This is reel number eleven of sixteen.

[Background noise]

[tape off and on again]

Duncan Emrich: Begin now from scratch—where you were born...

Shorty Russell: Well, you know, how long would it take me? All night!

Well, start.

Russell: Where was born?...and...

Yes. Were you born in the country, and what?

Russell: I was born in Kentucky.

OK, how you came with, and anything and everything like that.

Russell: All right. Well, I was born in old Kentucky, 625 West Chestnut Street in 1882, June the sixteenth. And my people came to Virginia City in 1889, and...

You came along with them then.

Russell: I...well, yes. She brought all the family out in 1889, and we stayed in Virginia City until 1892 and we moved to Butte. And in '93, my father died and my mother went back to Kentucky and taking us all back there and I run away from home and I've been in the wild and woolly West ever since. I went to the Klondike boom in 1897, went over the Chilkoot Pass and down to Lake Plenumun [?], and Lake Plenumun down to where White Horse is now, and down to Lake LaBarge, went over the ice in Lake LaBarge and we built a skow on lower LaBarge. We only paid thirty-five dollars a pound for nails. Only thirty-five dollars a pound for nails. Then we went to Dawson and we landed the morning of the Queen's birthday, the twenty-fourth day of May, 1897, just below where the Klondike River comes into the Yukon, and there was about, I presume, perhaps twenty

old tents up. And the mud was knee-deep and all there were there mostly Canadian... Canadian-French. And of course they all said God save the Queen and I stayed in the Dawson country until 1900. In the spring of 1900, I think it was around the second day of January, some girls wanted to go to Nome, and I was a pretty good dog musher, so they hired me to take them to Nome. And the way we went down the river and around St. Michael's and Kotchebee Sound, it was 2,488 miles. Pretty fair mush. And I stayed in Lower River country till 1903. Then I came back up to Dawson and I worked some ground on Hunker Creek in the fall of 1903 and the spring of '04. Then the Fairbanks excitement came. I left my partners in Dawson to clean everything up and I went to Fairbanks to see if I could get some ground, which was all taken up. But later on in June they came down and we stayed in Fairbanks until the first day of August, 1906. And there's twenty-three of us bought tickets to come to Goldfield to see the Gans and Nelson fight. And, of course, we left on the first day of August, and we stopped in St. Michael's one day, taking the *Ohio* over to Nome, taking the *Oregon* out. The *Oregon* made the fastest trip it ever made down: six days, three hours, and forty-some minutes. Then we stopped in Seattle several days. Cars were new; we'd never seen an automobile. At that time, why, you could hire a driver and automobile for seven dollars an hour. Well, we had quite a time with the automobiles. Then we hadn't had no fresh fruit, like peaches and pears, and all that kind of stuff... watermelons. Every morning I had to give the chamber maid ten dollars to clean up the rooms. [laughter]

Why?

Russell: Well, we messed it up so with watermelons and cantaloupes and peaches and pears and plums. We had it all over the floor, so I'd always give the maid...I'd make

them dig up, too, and I'd give the maid ten dollars every morning. Well, then we went to San Francisco from Seattle...

Were you _____ the Goldfield Hotel...
oh, you _____.

Russell: Yes, and went down to Frisco and saw the ruins of the earthquake, and we stayed around Frisco for two or three days and came to Reno and stayed until the twenty-fifth day of August. Then we went to Tonopah. Then on the second of the month I went over to Goldfield and the fight was on the third, and I got in Goldfield on the second and I never got a room till about the eighteenth or nineteenth of September. I never got a room; it just couldn't be got. Finally, I got a room down in the old Oxford Hotel, a lady by the name of Miss Roberts run it and I got that room about the eighteenth day of September 1906 and I kept it until 1908. I didn't take no more chances of being out. Yes, I went away and I just kept my room just the same anyway. Well, then I stayed in Goldfield until the Fall of 1908. That summer I went to Rawhide taking in the Rawhide boom. I was in Rawhide when Riley Grannan died and they shipped him out. He was shipped back to Paris, Kentucky—that was where he was born in Paris, Kentucky. Well that summer I went back to Goldfield and down to _____ Silver. We had a lease in the _____ Silver and we went back down there and it petered out that summer.

Well, I don't know, I went back to Alaska that Fall and I stayed in Alaska until 1909 that Fall and I came back out to Butte [Montana] and then from Butte I got married and in the Fall of 1910 I went to Canada and I stayed in Canada 1911, 1912, 1913, 1914 until World War I broke out; then I came back to the states and I got back in old Nevada again and I was up in Rochester, Nevada, and the draft board—the lady who had the draft board, she had three nice young girls and, of course, she

tended to the election too while I lowered my age about eighteen years and when I was in Rochester, when the draft board came I was the first one called. Yes, sir, I was the first one called.

How old were you then? You had lowered your age?

Russell: Well, I was way young enough to come in but I was too old—when they took me to Camp Lewis and when I proved my age, why they said, “Hell, get out!” They kicked me out right now when I got a birth certificate.

Well then I worked around the shipyards a while in Seattle [Washington]; then from the shipyards I went into shipping boards and I was out of Panama I guess maybe seven or eight hours when we picked up our orders [wireless?], the war was over with. Well, then I had to go back to Seattle anyway and I went to Seattle; from Seattle we came back to Reno and I’ve been knocking around Nevada pretty well ever since. Oh, I take a trip to Arizona, Mexico—I had to go down and see the volcano in Mexico. Then I came back to the coast and from the coast I came back here and went to working for the railroad. Well the minute Roosevelt got elected why they fired all of us old guys—they fired everyone of us!

Why?

Russell: Well, see, we were _____ we were speculation and for troop trains or anything else going East why we had to ride it to Ogden [Utah]. Wherever it stopped we had to go with that train and we would have to go to the head end when it was pulling out to see that nobody got on it. Well then if it wasn’t too long why we stayed in Ogden until we got another train West. Any kind of government shipments of ammunition or arms or anything like that why we’d ride those trains from Sparks to Ogden. Well then when Roosevelt got elected why they fired us

all—didn’t need us. So I’ve been up to Virginia City ever since that.

Since when?

Russell: Well, let me see. When was he elected the last time? Was it 1946, no.

1948.

Russell: Yes, 1948...

Or 1944?

Russell: Yes, 1944. And I’ve been in Virginia City practically ever since. Or course, I take a trip away once in a while.

OK. good. How about...this might come through. Now tell me about your thirteen wives?

Russell: Well, it would take so damn long to tell. Let’s get back onto mining.

OK. Anything you want.

Russell: Well I guess I’ve been what they call a ten-day miner. I used to mine a while; then I’d go in and tend bar a while; I’d get tired of that and go back to mining. Then I used to follow a great deal of restaurant work. I was a waiter boy in the good old days, you know—cabaret work and all kinds of restaurant work. There was very good money in it. I followed that for quite a number of—well until after World War I and when we all got out of the service why there were all girls—all girl waitresses and they have been in since. So I’ve done quite a great deal of bar tending since that time. Now I am in Virginia City—down Six-Mile Canyon and leasing down there now. Things look pretty fair for me. So in the old days when we used to tramp around, we’d work in Butte in the summer and we’d go to Bisbee [Arizona] or

Cannoneers [?] or Mexico—somewhere for the Winter. Then we'd go back up north and either work in Butte or British Columbia or Alaska for the summer and come out and go south again and we did that for years and years and years. And, of course, nowadays miners don't tramp around like they used to and in fact in the West here there's not a great deal of mining anyway, especially gold mining. I see copper's up today a cent—that makes it twenty and a half, I guess it is and it only went to twenty and three-quarters in the best part of the war so copper is very good today. Copper and lead—tungsten is, there is quite a demand for it now.

You've got molybdenum over in Colorado.

Russell: Oh, yes. We have lots of molybdenum in this country in California; down to Bishop we have molybdenum and up at Colorado, what do they call that place?

Climax?

Russell: Climax, that's the biggest molybdenum mine in the world, I presume. I've done quite a bit of tracking around through Colorado, too.

Been to Leadville?

Russell: Oh, yes. I've been in Leadville; I've been in Cripple Creek; been in Ouray; been in Telluride; all through the San Juan [?] country; Silverton and I've been to Aspen; I've been to Creede. I've seen the place where Bob Ford's [?] head laid on the sidewalk in Creed where the fellow shot him you know. They had a big cross of nails; nailed down in the sidewalk. I see you have not, or not ten years ago. Then I went up to Aspen, figure on Aspen part of that summer; then also in Skagway, Alaska; I see'd the place where Soapy Smith's head laid and where Reed's [?] head laid. Soapy Smith was the great bunco

man and this Reed, he was a civil engineer. So it got so tough in there that they formed a vigilante committee and Reed was the head of it. So Soapy got up one morning and one of his henchmen said, "Well, they're down on the Seattle Walk, no, City [?] Walk a-holding a meeting—they're going to run us all out of town."

So Soapy says, "Give me my favorite rifle." He said, "I'll go down here and make everyone swim to Seattle." So he did. So Reed was on the gate and he got down there and he said, "Reed, I'm going to make everyone of you swim to Seattle or kill everyone of you." So he started to shoot Reed and they both shot about the same time and both fell dead. And they have a big cross of nails where each one's head laid and their initials painted on with paint there and I presume it is still there on that old City Walk in Skagway. So with Soapy dead then they all scattered out and went to the states and went into Alaska and went into Canada and everywhere and they were all forgotten then. And Soapy's old place still stands—it's called the Pack Trail. You've never been in Skagway, have you?

Never have.

Russell: Well, you should go through that country. Go through and go all the way through. Go up in the Spring of the year and take a trip—well go to Skagway, from Skagway go up to White Horse on the railroad, one hundred and ten miles, then you take an up-river boat and go down to Dawson and when you get to Dawson, you take the deep water boat. They are big boats and sixteen hundred miles _____ off the river and they go down to St. Michaels and from St. Michaels back to Dawson. There used to be—there were four of the Northern Commercial boats, they were Susan, Sarah, Hannah and Marguerite and the Cudahy people (that's the Cudahy Packing Company) their famous boats were the William A. Jackson and we called—I don't

know what that was called, we called it the Yellow Dog and the _____ that was a three-passenger boat. Then they had quite a number of freight boats; just for freight alone. Then on from Dawson back up to White Horse those were smaller boats—they had to go over those rapids and things in the upper part of the Yukon River and they used to be called: there was the Klondike, the Dawson, the White Horse, the Selkirk, oh and a number of other boats and I forget their names but those were all smaller boats, up-river boats from Dawson to White Horse, about three hundred and eighty-five miles along the river. Of course, the trail was quite a bit shorter than that. If Lake LaBarge [?] was open you could get down to—you could leave Dawson about the first of June easily and get down to Dawson within twenty-four hours time. But you have to go through Lake LaBarge and that is about as late as the Bering Sea opening up. And the Bering Sea opens from the twelfth to the sixteenth of June every year. And it closes from about the first to the fourth of November. Ice comes from the Arctic and closes it up.

Have they got roads in there now?

Russell: Well, they've got the Al-Can Highway—that only goes to Fairbanks. It goes to Dawson and from Dawson it goes back down to Fairbanks. But they have nice trails on it, too. You can get off at Haines [?] Mission north of Juneau and hit the _____. Al-Can Highway about three hundred miles east of Fairbanks. Then the Richardson Highway, that used to be called the Old Valdez Trail, that runs from Fairbanks to Valdez and that's a very fine highway they tell me. Then the railroad, that goes from Seward and Anchorage and goes in by Mount McKinley and crosses the Cavanaugh oh, about sixty miles down at a place called Nemanna [Nenana] and it comes up the north bank of the Cavanaugh into Fairbanks. Oh,

they have plenty of transportation and they have two nice highways into Fairbanks now and then they have a nice highway from Fairbanks to Circle City—that's about close to three hundred miles.

Have you ever prospected with burros?

Russell: Now, where were we? Oh, yes. I've prospected with lots of burros in Nevada and Arizona.

Any good strikes?

Russell: No, we never made—not with burros but I've made two or three pretty fair strikes myself. In fact when I was just about twenty-one years old I was in the Nome country and then went over to Council, that's eighty-eight miles from Nome north and east. I staked a claim. When I got over there, everything was practically staked and no one hadn't paid any attention to this gulch, or I called it Crooked Creek. And no one hadn't paid any attention to that and I found that and I staked Discovery and one above on it and I sold that for \$32,000 cash. So I sold that to old C. V. Lane of Angels Camp, California. In Butte I made some good big money leasing. I made money in Goldfield and Tonopah both leasing. You know the miner, he makes it easy and he spends it easy.

I tell you used to go to Arizona every winter or to Mexico. When I first went to Mexico the Cannoneers [?] used to be a town of about twenty-five thousand people. And...

What was the life like in the old Cannon? I mean, the saloons and all the different...

Russell: Well, just like you find...well, fifty years ago, if you'd find a new mining camp, the first thing would be in it there would be a half a dozen saloons and two or three honky-tonks, and not even a place to eat or sleep. That would be the first thing that moved in would be saloons and the girls. And...

What's the definition of a honky-tonk?

Russell: Well, that's...we called it the red light district. Yes, that the red light district. And the saloon men and the girls would come in first. Well, then they'd have to get someplace to eat and someplace to sleep, and of course, all mining camps...they used to...they'd be on the boom. Now, like Rawhide. I went into Rawhide the second day of January, 1908, and it'd been found in December, 1907. Well, by the latter part of February, there was about eight thousand people there.

Where did they go?

Russell: What?

Where did they sleep?

Russell: Well, they had to sleep...and they had two or three little hotels there and you had to use the...you could only stay in bed eight hours. When your eight hours was up, you had to get up.

Let somebody else...

Russell: Yes, let somebody else take it. Then of course the town built up fast—it mushroomed up fast—and there was...mostly everyone had a tent or some kind of little shack or something to sleep in after they got settled down. But it started in the first...about the first of the year, and it had practically blowed up by the first day of September. They graded a railroad all the way from Schurz into Rawhide and never laid a tie down...they graded the railroad all the way in. The Grutt boys did that. There was three of the Grutt boys graded that road and they were going to build a railroad in there and Gene Grutt... well, I forget if whether it was Gene or not, but anyway, there's one in Reno now. He's in the real estate business, and I think Gene's still out around Rawhide or doing some mining somewhere. They were the pioneers

of Rawhide, and I know I lived in Goldfield at that time and I'd been over to Rawhide and I went back to Goldfield on Saturday and I was going to come out early on Sunday morning to bring some stuff out, you know. And there was a little church here. I think it was Episcopalian church right across from the firehouse, and some fellow was taking a big sign bigger than a door, and everybody has deserted Goldfield and Tonopah and went to Rawhide. Well, this fellow got this...I don't know where he made the sign, but he nailed it right across the big door and says, "There will be no services today. Christ went to Rawhide." [laughter] Yes, he had a big sign up like that. No services today, Christ went to Rawhide.

Russell: Yes, then there was...I tell you the town blew up September.

Was it a rough town afterwards or not?

Russell: Oh, yes. Well, they...it wasn't like some of the other...there was very little killing.

Was there any?

Russell: Yes, oh, yes. There was some squabbling was in February over some ground. A fellow killed another man over some ground. There were several killings during the summer...bound to be, you know, in a place like that. And they had about three nice restaurants there...very nice restaurants... get anything you want to eat. Young's had the finest cafe there...Young brothers from... oh, they're up in northern California... what's that...not Redwood...what do you call that bay up there where the _____ ...Humboldt?

Humboldt.

Russell: Humboldt, yes. Youngs were from Humboldt. Yes, sir. Oh, just...I tell you,

the miners, you know, you work here a little while...you go somewhere else. You're usually always broke when you go back to work and you're in debt and if you do, why, you've got to stay two or three months to get out of debt, then you're on the move again.

Any big game?

Russell: Fairbanks? In Rawhide?

Yes.

Russell: Yes. You take and the Northern Saloon that was opened up a Tex Rickard. He came in there and...first part of February, and he got the big saloon opened on St. Patrick's morning, the seventeenth day of March. And we'd been a-paying fifteen cents for an eight ounce glass of ice water. And when Tex opened up, he had two big barrels, one on each side of the house with tin cups a-hanging on with chains on and all the ice water you could drink. Yes, sir. And Tex, he had the biggest part of the gambling. His house was the biggest... Across the street on the corner was called the Yellowstone. That was quite a house, but Tex, Tex done the most of the business when he was...when he got opened up. And so as I tell you, I went back to Goldfield...from Goldfield down to Harn Silver's call [?] that time, and...

I never heard of that one.

Russell: Well, it's called Gold Point now. It's twenty-eight miles south of Goldfield. It's right along on the...it's four miles of the state line of California and Nevada. And in the real early days, four miles south...that was a place called Stateline. And in the latter 1870s and the early 1880s, there was a news promoter that came in there and he promoted that mine. In the first place, the mine never had any ore to speak of. Well, he spent several million dollars in getting this pipeline and getting the mill built far from any civilization,

you know, and he put in a big orchard and planted trees and when he brought...he brought...he was an Englishman; his name was Whitaker Wright, and he brought a bunch of big English stockholders and they hauled the ore from a mine called the Rattlesnake—it was a very rich mine—and they bought this ore...well, the agreement was that they'd haul that ore over there and mill it and turn all the bullion back over to the Rattlesnake mine, which they did. And, by golly, old Whitaker Wright, he...I think he poked the English company for about six million dollars, and they finally...they got back over the London and they picked him up and they got him into court. And they cynch [lynch] him...they were going to cynch him, and he committed suicide in the courtroom. So, after...in the late years, in the last twenty years, why, they promoted another little mine there...

Yes.

Russell: ...and this man Richards has run for governor two or three times in the state, but he was the promoter of that, and it never amounted to anything, just little bunches of ore. Well, they built a nice mill there, brought the water back in there for about thirty miles, built houses...bunkhouses, cabins and everything. Now it's all blew up and gone.

Yes.

Russell: But when I first went in that country, this Harn's [Horn?] Silver, we just called Lime Point. In 1906, they named it Harn's Silver. And in late years, there was a Pittsburgh outfit got a hold of it, and they named it Gold Point, so it produced quite a little money and there's been some very good ore in Gold Point.

Pretty much promotion, huh?

Russell: Yes, and it's sixteen miles from that Lido [?]. That's where the water all came

from. They have a pipeline from Lido over to Gold Point, yes. And in 1906, Goldfield had three railroads into it. We had the Clark line came up from Vegas and had the Tonopah and Tidewater, it came off the Santa Fe Ludlow, and we had another line that came from...that went to Mina, and connect with the Southern Pacific. We had three railroads.

Not one now.

Russell: Not a one now. Everything is torn up. Yes sir. Yes sir, everything is torn up there now.

Did you ever see any killing...or in town that took place?

Russell: You mean in Goldfield...

Yes, or...

Russell: ...or anywhere?

Anywhere.

Russell: Oh, I've seen lots of killings. I've seen lots of people that got killed.

What did you used to call them out here in the old days? Call them a chief if he wasn't killed in two or three minutes.

Russell: He'd call you a chief?

Yes. Chief was a boy...

Russell: Oh.

...here in Virginia, back in the...it would probably be in the 1860s.

Russell: Yes, well there was a...there was sure a lot of killing done here in the 1860s here. See, and they finally formed that vigilante committee, and by God they'd take them...

_____.

Russell: Yes, they'd take them out by the dozens and hang them, and say they soon got rid of them, now, I'm telling you.

Yes, I was just wondering... _____
OK?

Russell: You wonder what?

What?

Russell: You wondered what?

Oh, I mean the work going over land, sure...I mean probably, say, how killers was it killing for...

Russell: Well, there was lots of them, you know.

_____ *fight or over cords,*
or...?

Russell: Yes, usually it all started around the barroom or a card game. Now, you take the bad man from Bodie. Look at the men he killed. Then I was talking to...many years ago I was over to Manhattan and Mrs. Woody, she was born and raised in the old camp of Belmont, and that was the county seat of Nye County until Tonopah was found. Then in 1902, they moved the county seat from Belmont over to Tonopah, and it's right on the line within a few hundred yards of being in Esmeralda County. And still they got that on the west edge there, you know. And Mrs. Woody told me, she says when she was a young girl _____.

[tape off and on]

I don't think I got the tag end of that last...you were talking about.

Russell: Oh, about Belmont?

Yes. *What she said* _____.

Russell: Well, now, wait. That light just begin to flash now.

OK.

Russell: Yes, talking about this Mrs. Woody, she was born and raised over in Belmont, and she said when she was a young girl, if there wasn't two or three killings every night in town, well, they thought the town was going to hell. Yes, sir, that was...

Time for breakfast.

Russell: I guess Belmont's the toughest town they had in the whole state.

Why was that?

Russell: Well, it was so far from civilization. Now, you know, Candelaria was a pretty tough place, too. Candelaria came on in 1876, and it lasted until about 1900. And their two famous mines there was the Mount Diablo and the Northern Bell. Those were, well...those were really two rich mines. They produced a hundred-and-some million in silver. And Belmont had quite a production, too. It was practically all silver. And Candelaria and Bodie both came in in '76. But Bodie was found... Bodie was found in '69. And the Syndicate mine was—and some people came in there and put up a little mill and got into litigation and acquitted and in 1874, last part of 1874, 1874 why there was a negro had a restaurant in Bodie and these miners were all boarding with him. And as they boarded, they boarded with him in 1875 and the spring of 1876 was a tremendous big winner in that country. And they was working over on what they call a Standard side and they had these little mines opened up, you know, and they were all open and the snow all blew in there and by gollies, run them out. They couldn't do nothing. So they went down to _____ and told the

nigger, "Well we're all broke and we owe you a year's board and you'll have to take the mines."

Well he said, "Well, I can't, I can't feed the mines to people."

Well they said, "That's all we got. We'll give you the mines." And they gave the nigger the mines. So after it got so you could walk up there in the spring of the year to look at them, why there was a false footwall and it run right along by the side of that and then at the end of that false footwall was the ore. And that snow and water had caved it all in and when you looked in there, there was a living jewelry shop. So that scared the nigger to death and he went down and he got help and they all went up and looked at it. And this negro, he sold the—what the Standard Mine is now. He sold it for three hundred and some thousand dollars cash to a fellow from a Philadelphia outfit. So the nigger quit the boarding house business right now.

Russell: I would think so. [laughter]

Russell: Yes, sir. Can you imagine that? And the Boliver and the Standard and the Beehive, that's on the Standard side of the hill, it produced seventeen hundred thousand dollars in seventeen months. A million and seven hundred thousand dollars every month for seventeen months. Then, of course, all the south end of the camp never quite reached two million—never produced nothing like the Standard Hill did. The Standard Hill was a rich hill. And in the south the two famous mines was the Noonday and the Red Cloud. And, of course, Mr. Caine [?], he got control of all of the Bodie's mines years and years ago and, of course, Mr. Cane is dead now. And like in Virginia City, you might say Mr. Leonard, he got control, in fact, of all the mines in Virginia City now.

I thought Zeb did?

Russell: Well, Zeb owns, he owns just a small part of the north end and Blake

Thomas owns the Sierra Nevada. But you take right from here, in the middle of town here from all the way down to Silver City; why Leonard owns it. Of course, he sold the old Overman mine to the Con-Chollar people. He sold the New York mine and the Keystone to the Dayton Consolidated people. Outside of that he owns everything else; owns everything.

Russell: It ought to be worth something.

Russell: Well, of course, the Dayton, the Dayton is working. That's all. Yes, sir.

Russell: What about—what—was the life in the boom any different than it is now say when the big boom was over in Ely?

Russell: You mean Goldfield and Tonopah and that. Why sure. The life was altogether different. There was no women in the first place in the bars.

Russell: None?

Russell: None at all in daytimes. Not a woman, in 1910 I was in Reno and there was a big show troupe coming through going to the coast and they stopped over in Reno to see the Jefferson-Johnson fight. And this leading lady had to go to the mayor of the town to get a permit to go in to see a gambling house and the chief of police had to escort her through.

Russell: Yes.

Russell: And you take like in Goldfield and Tonopah from twelve o'clock at night until six o'clock in the morning all the girls in the Red Light District would come in the saloons. And, of course, whenever you saw a woman in a saloon you knew who she was. And saloon life was different in those days. Everything was cheap. You could get a shot of whiskey for fifteen cents, two for twenty-five.

You could get fine cigars, you know, a cigar now that would cost you thirty-five cents, you used to get for fifteen cents, two for a quarter. You take that line of Gatos [?], they was the finest cigars that was ever made. Then there was the Africano, there was the Henry Clay and all those fine two-bit cigars, they were in the old days; well, now they'd be a dollar. But the Gato [?] cigars, they put a cigar from fifteen cents to twenty-five cents. The standard cigar was, we called it a bit: fifteen cents or two for a quarter. But the saloon life was altogether different. There was no women and I'll tell you, that makes a big difference. It makes a big difference! Yes, sir.

In what way?

Russell: Well, the atmosphere remains different. And still I don't think you hear any more bad language. That language used in the old days than you do now where there's women in the saloon. No, I think the women sparked the saloon business. And still they are our best customers. Now today a woman is the best customer you got.

Russell: Well, they got more money, some of them.

Russell: Well, lots of them in the afternoon, you know—in the old days a woman had to set in boxes or she'd go into a nice restaurant to have booze and they usually had a little sideboard bar. And they'd sit in those restaurants and drink all afternoon and now-a-days they can come in any time they want to and they come in in the afternoon and they usually stay all afternoon, the women do. They spend well we'll say from one thirty until around five o'clock. Then a man and wife about seven or seven thirty, why, if they go out they will come back uptown and maybe stay until eleven or twelve o'clock.

How about when the old saloons...didn't they have dance hall girls?

Russell: They did after twelve o'clock. But there were saloons down in the red light district, see, that catered to girls day and night. These girls would run in now the saloons all day and all night in the red light district, you see, but that was strictly a district, you know. But there were never a woman ever came in the saloon, and now you know, like, Connie Harn here that had the famous saloon, well, sir, his wife could never get into that saloon until the key was locked in the door.

Never in any...all Nevada?

Russell: All the...everywhere. Everywhere in the western country. I don't know how it was in the East, but you take the western country, now, there was lots of mining camps through California and you take in San Francisco...you take in Los Angeles. Well, my God, I...there never was a woman in a saloon, only at nighttime and that was through the red light district. Now, I used to work in Levi's in Los Angeles. That was a big, fine restaurant, you know. Well, in the afternoon, well, we had lots of drinking and they was all women, but they come in and sit down in the booths, you know, in parties, and they'd drink all the afternoons. And they were all good drinkers, too. But you take Utah, and you take Arizona, and you take Idaho, and you take Montana... it was all the same. Now, in Butte, I know saloons that run for fifty years and never was a woman ever entered through that door, And when Prohibition voted them out, they never opened up no more. Jerry McGovern and Al Green...Al Green's place in Butte, and Jerry McGovern's place in Butte were two of the finest saloons ever seen in my life. And there never was a women in one of those buildings until after the country went dry and they went out of business. McGovern...he catered to all higher class people: bankers, businessmen, brokers and big-shots in the mines and so on. And so did Al Green.

Well, there's plenty of money in Butte.

Russell: Yes. Say you take in McGovern's... all around everywhere you could go and sit down on a leather sofa and by God, you'd just sink right down in the finest leather that was ever made. Yes sir?

In most of the saloons had their games, too, didn't they?

Russell: Oh, yes...all saloons and every saloon, then, in the old days, always had some kind of gaming around it, see...poker game or blackjack game or roulette wheel or crap table or something like that. And if it was big enough, why, they had several games in it. Then in the evening, there was always poker games. That was a great pastime: poker. Of course, pangini [?] never came in until later years.

Who brought that, Chinese?

Russell: No, that was...it's a Mexican game. It was...you ever play Cooncan? Well, it's...it was copied after Cooncan.

I see them playing it in here.

Russell: Yes.

Looks like a good game...good crowd.

Russell: Well, it is. It's a very nice game, but it's not a game, it's a disease! When you get to playing it, why, it's a disease! You can't let it alone. That's what they call it, yes, sir. Yesterday I was in Goldfield and I went over to the Haze-Minnett [?] lease when they shipped the richest carload of oar that ever shipped in the world. Almost nine hundred thousand dollars.

One carload.

Russell: *One carload.* It was an express car...not a boxcar, an express car. And you should have seen the guards and the guards

and things around there. Yes, sir. The Haze-Minnett, the Riley, those were the two famous leases. Then there was lots of other leases, you know. There was Lothrop and Davis. They had a fine lease, but Haze-Minnett and the Rider lease, why, they made millions and millions of dollars and were poor men when they started in. Yes, sir.

It can happen.

Russell: Oh, yes, yes.

Tell me about it.

Russell: Oil is where the money is made...

...now.

Russell: You see, in...

They're drilling over in Eureka.

Russell: Well, they're drilling...

...north of Eureka.

Russell: Yes, and north and east of Ely.

I didn't know that.

Russell: Oh, they've got about twenty-five million acres taken up east of Ely. It runs all the way up to the Southern Pacific Railroad, and they're going to find oil in that country, and what a boom we're going to have in Nevada. Yes, sir, we're going to have big boom.

The money will flow like crazy.

Russell: That's right. That's right.

_____ *well, the same thing with oil as with mining: easy come...*

Russell: Well, of course...you know, when Roosevelt got in, he passed that blue sky law.

And in lots of ways it hurt mining and in lots it was a good thing. Now, I know several men right in this state that I know they rustled millions and millions of dollars to develop mines and they never spent twenty percent of that whatever they rustled...they never spent twenty percent of it in the mines. They just take and pocket it themselves. Well, when Roosevelt got in, he passed that law where you got to show to a half a penny what you did with that money. Well, that's the finest thing in the world, too. You know, they... where you used to go out, you know, you'd have confidence in somebody, you know, and they'd just take your money and they'd just put it in their pocket and tell you to go to hell., That's right. Yes, sir. And I guess it's now it's damn near the same in oil, too. You must have some laws to govern. If not, why, you know, they'd...those big companies would take and do the same thing in oil. I know they used to do it, too.

How about a cigarette and a drink. You want a drink?

Russell: Yes, I guess we might as well have...

_____, *I'll get it for you.*

Russell: No.

You go ahead and talk. I don't have to be here. I'll get you a drink. There are about fifteen minutes, I think. Sit down... [mumbles]

Russell: Yes. Fifteen more minutes?

What do you want, buddy?

Russell: Well, I'll take a high...just tell them it's for me, a highball. Yes. Yes, sir, I'll have a highball. Well, this has been a pleasure this evening talking in this machine. I never talked in one of them before. You can't think of things like you do when you're talking just

like if you're sitting around talking to other people. Well, we'll do the best we can anyway. Yes, sir. We'll do the best we can. Well, it looks like mining is going to come back up again. Mining has been very quiet now since 1943...'43, yes, it's '43. Well, as I was saying a while ago, all miners and people that hangs around mining camps...they're more or less gypsies. They wander and going somewhere all the time. You take married people got big families. They're dragging their families from one mining camp to another, year in and year out. But now, in wintertime, why, they usually have to stay put in one place so the children can go to school. That is one good thing that they done when they made it compulsory for children to go to school. You want to talk in this a while, Ned?

Ned _____: Oh?

Russell: You want to talk in this a while? Come over and tell them something.

Ned: Oh, I don't know nothing.

Russell: Well, just tell them anything. Tell them when you come to Nevada and what you did.

Ned: Oh, _____.

Russell: What year did you come to Nevada in?

Ned: Oh, I come in 1919 _____.

Russell: Oh, you're just a Johnny-come-lately. [laughter] Well, here's half a day's or mud on your shoes or whatever you call it.

What were the expressions they used in the old days in saloons?

Russell: Well, "mud on your shoes" or something like that, you know. All's they had...they had lots of expressions. But you

talk about gambling through mining camps. I seen the biggest gambling I ever seen all my life in Tucson, Arizona, in the Legal Tender in Tucson, Arizona. There was the Legal Tender, the Cabinet, and the Arizona. Those were the three big gambling houses. And in the Legal Tender, why, they had Faro bank games and things like that for Oriental only, and the men that dealt in the games could talk Chinese or Japanese and those big truck gardeners, you know, from the Mexican side—Chinese and Japanese—why, they'd come over there and say spend hundreds of thousands of dollars...

...in Tucson.

Russell: ...in Tucson, yes. Yes, sir. I seen the biggest games that I'd ever seen in my life, and I've seen some pretty big games in clubs and things.

Probably some big ones here in the old days.

Russell: Oh, yes. They was up here above the Sixty-Six. There was one poker game run up there for eighteen months and never broke up. And the smallest piece of money on the table was a five-dollar gold piece.

Eighteen months?

Russell: It run eighteen months and never broke up one time in the eighteen months.

They just went in and out in relays [?].

Russell: Yes, sir. They would...when some fellow get up, why, if he wasn't...if the player wasn't there, they'd send out and get him. They'd say, "Well, a seat is open," see. And they kept that...I've seen that lots of times myself. I've seen months and months where a game would never break up. And now, say, for instance, like myself I'd want to play, and I had a business or something or I lived in a hotel or somewhere and they knew where to get me, and when that seat was open, they'd

send for me. And I'm telling you now, she makes it pretty damn lively. [?] Yes, sir.

_____ go few days.
Russell: Oh, yes.

...when Zeb gets into a game, or...

Russell: Yes, sir. I seen old Zeb blew thirty-two thousand dollars one night. And it was always in Tonopah in the old ABC Hotel, and this guy had an electric wheel and I didn't know it, I was ignorant, and every time I'd go over to the table and talk to Zeb, he'd give me two or three dollars and say, "Go over to the bar and have some drinks, kid." See, by God, he done that a dozen times that night, and I didn't know what it was all about, but after it got over and I found out what it was, you know. See, they had an electric wheel, you know.

...roulette.

Russell: Yes, roulette. Zeb lost thirty-two thousand that night. Yes, sir.

He never got it back on account of the wheel, or...?

Russell: No, he never got it back!

Crooked wheel...they don't allow a crooked wheel now, though, do they?

Russell: Oh my God, no. You see, now like you're paying this section. You may take four or five numbers and you just got them all piled up there. Well heck, he'd throw it on either end...anywhere. And it's done by a magnet, you know. And I know in Reno, they claim they had looking glasses and another guy was upstairs in another room and he could look through and everything and he could see the ball better than the deal could! And the electric wheel and he'd knock that ball off. Oh, they...you know, they get to be experts at it. I had a little bartender friend of mine. His

name was Dowden, and when they closed gambling in this state...

When did they do that?

Russell: Nineteen-ten. You see, they closed gambling the first day of July, 1910, and the Jeff and Johnson fight was on the fourth of July, and they extended it until the tenth day of July. And when they closed it, they closed it until 1933 until they came back legal. But of course there was lots of gambling everywhere. Now, this little Dowden, he was raised around beads [?] and them places down in Indiana, you know, where Lead made the tin plates and everything...well, all in that section where Dillinger turned out. But Art was a first class wheel man, and he was an expert on this electric wheel. And they brought him to Reno. Yes, sir.

Well, I wouldn't...if I were playing, you know, I'd play in one of the big places.

Russell: Oh, yes. Now, you take Harold's, you take the Bank Club and I think the Palace Club, too. I think they're...every one of them are on the up and up. You see, they got to for the percentage is so great so many people, the percentage is going to take care of them, anyway. And to cheat you...say, when they first opened up gambling in the Bank Saloon, there's a fellow, he's still living, but he's very old now. And so he was the best cheater in the country in 1921, and Sullivan put him to work and he says, "Now, I want you to just come right in here now, Slim, and deal cards." He says, "I want you to deal cards and I don't want you to...the first time that ever I see you take the best of it, I'm going to throw you in the middle of the street." By God, he...Slim... when he got a big pay, he just couldn't set still. He had to get the money. Sullivan threw him out and he put him back to work a half a dozen times, and he couldn't be good.

...even when he was behind the table!

Russell: Even when he working for wages and still he...when he got a good play, he just had to cheat. He couldn't see that money get away. Now, you take at the Cal-Neva. Yes, sir. You take that Cal-Neva lodge, when it first opened up, why, gambling wasn't legalized, well, say, they robbed everybody that came in there. Clara Bow came up there one time, lost...one afternoon, seventeen thousand dollars. It was on Saturday afternoon, she wrote checks for it. And by golly, a fellow come and told us, says, "You absolutely got the gun the whole time." [?] And she stuck them...that seventeen thousand dollars' worth of checks. Yes, sir. Oh, they rapped and roared and they couldn't do nothing about it. Then after that, around the south end of the lake, you take even at Nevada Club and all that Stateline stuff and all that bunch...they were all cheaters, and they had Tar Baby and all them cheaters up there. Well, since...

Who's Tar Baby?

Russell: Tar Baby? Well, he's a Mexican or somebody. He's one of the best cheaters that ever picked up a deck of cards or roulette wheel or any game that's going he can cheat in. And he was a dealer, and of course, now, you know, the oldest [?] states had to hold this about two years, and they canceled every one of them licenses up there. Tar Baby and all that guys...they put in a lot of money up there. And by golly, they canceled all the licenses and they couldn't get a license in this state anymore. So they're in California or Florida somewhere now. [?] See now, all them top-notch cheaters...see, they go to Florida. They go to some country like California where it's closed up and they can do as they please, see. Now, I remember in Butte, Montana, when two or three different times they would...they'd be big plays in Fairbanks. And there was a fellow by the name of Johnny Otis. He was one of the greatest Fairbanks dealers that ever was born and the best cheater. He could cheat any fairbanks game, you know.

And they'd send to New Orleans to get him to come up to break a certain guy. No wonder people...now, like last night, people especially from California, and any kind of game they see they think is crooked, simply because in California, why, they got to pay a big protection, too, to run, and they got to get the money.

The state doesn't take care of it for them.

Russell: That's right. They got to get the money. But you take ordinarily through Nevada, you take in all the big towns, you get just as good a deal as you get in heaven. But of course, I know if you get out in lots of little hideaway places or get out in some clubs out of town, you get cheated. Yes, sir. Yes, sir. Now, like this fellow that...from Denver. He killed himself, you know. He lost forty-some thousand dollars in ND's or Andy's or... They had _____ on the road. Well, he lost forty-seven thousand dollars and he went up and committed suicide that morning. Well now, you see, that man got cheated. Yes. But they're making it so doggone tough for them guys, why, they can't light.

Good. Harold wouldn't hire anybody he knows.

Russell: Oh, no, no. Or the Bank Club, either.

The Bank Club was the last where they play Faro [Fairbanks?], I guess, in Reno.

Russell: Yes, they got two Fairbanks games going all the time. Has Harold's...have they got a Fairbanks game anymore?

Harold's hasn't; he said there wasn't enough percentage in it.

Russell: No!

He said it would kill you.

Russell: Say before Harold's built the upstairs, I forget how many slot machines they had, but in summertime, what do you think the take is in them a day? It averaged fifty-eight thousand dollars a day.

Just on the slot machines?

Russell: On the slot machines only. Now just imagine that: fifty-eight thousand. Now they built the upstairs, they must have several hundred machines up there.

And tables?

Russell: Yes. And God knows what them'll take in.

I don't think they even know. I guess they must.

Russell: Jesus. There must be some big cheating there. That's a place they can cheat, too.

He's even got his own detective force?

Russell: Oh, yes. I know that, yes, sure.

He's got accountants upstairs to check on the tables. And where the tables show too much or too little winning, one or the other, his detectives go around and check and see what's wrong.

Russell: Yes, that's right.

You have to make it fair. I mean as fair as possible?

Russell: You know, you take like in Harrah's (I can't pronounce that) Club; you know Nelson is the manager. Well Harrah, himself, and his son and Nelson they're all college graduates and that Nelson, as you say, when something is wrong he knows.

Doesn't matter whether it's for or against the house?

Russell: That's right. Whether for or against the house, he knows. And they say he's one of the brightest men ever and he's just a young fellow, too. He's not thirty-five years old yet, I don't think. How are we getting along over there?

Pretty near at the end; it's good, though.

Russell: You know gambling, if gambling is run right—they're going to gamble anyway. And why not the state; why not state and counties get their bit out of it; instead of letting all the crooked police force and everybody get it. And that's why Nevada, as you say, is the only open state in the Union where we are legalized gambling. They tried to get it in California but I don't think they ever will.

AFS RECORDING NUMBER 10,022

**CHRONICLERS: TOMMY DICK, JOHN ZALAC
AND OTHERS**

Tape Introducer: This is AFS recording
number 10,022, original LWO number 1,630.
This is reel number twelve of sixteen.

Tommy Dick: Now want me...

*Duncan Emrich: Yes, put your name...no,
here...just take a second...*

Dick: No, you...held it that.

Now hold it right up to your...

Dick: I don't want to be talking over the...

*Put your name on and what you know about
the...talk about the Geiger Grade.*

Dick: Tommy Dick.

Yes, of Virginia City.

Dick: ...born here in 1883, never left...that
_____? And...

Talk ordinary; I mean, this thing goes on and...

Dick: Sure, you can cut them ribbons
off, can't you? All right. Well, that old Geiger
Grade was put in; it was a toll road.

Who built it?

Dick: Geiger. That's right.

What was his first name, you know?

Dick: Well, I can't tell you his name but his
last name was Geiger and he put that toll road
in there. And I remember when they charged
two bits a head for a horse just going over the
Geiger Grade, see.

Two bit a ahead for a horse...

Dick: That's right, and there was quite a
few horses went over that thing, see? And
Henricks's family, they were the...they owned
that toll road; they were the last ones. Now
this is just two, see? Well, they used to be the
Wells Fargo come in here before they had the
railroad in, see. And the mail. And they used

to be a hundred dollars' bet in to see whether the mail...Wells Fargo would get in, or the mail, see. And boy, they had wonderful horses in those times. They just trotted them up over that Geiger Grade, you know. Well, I used to team up over that thing, and I was...

What were you using; what sort of team?

Dick: Oh, we had to have twenty horses coming up there. Understand that?

Twenty horses?

Dick: Oh, sure! Hell, if you didn't have twenty horses you wouldn't get up with them loads. And we had a jerk line, understand.

What's a jerk line?

Dick: Oh, my gosh. Is this thing going now all this time?

What's a jerk line?

Dick: All you have is when the single line... and that goes out to your leader, see. And they had bells on these leaders and these bells...it wasn't for fancy work or nothing like that. It was just to study [steady?] the team, see. And when your leaders would start off and they'd hear them bells a-going around, and it would steady the team down, see. And then you had to have your pointers and good wheelers. And it didn't make any difference what you had ahead of the pointers and wheelers...

What were the wheelers?

Dick: On...well, the wheelers is the...is your...right next to the wagon, see. And, of course, you had to have...

...and the pointers are up front.

Dick: Just ahead of the wheelers, see.

_____ do you know your lead ones? I mean, you've got twenty. Which are the pointers?

Dick: Well, the pointers is right ahead of your wheelers, see. And when you're coming around them turns, now you couldn't hook...

Where are your leaders? Your leaders are up front.

Dick: Say now, you're getting me a little bit twisted up here. All right. See, you couldn't hook twenty horses on a pole or a tongue, because if you did, and coming around them turns, why, you couldn't make it. Well, we used to have to have a rod under the pole, see. And there was two big rings, one here and one there. All right.

Take them out of here! [referring to yelling children]

Dick: When we was going around them hard old turns, see, if you had them all on the pole, why, God darn it, you couldn't get no place.

No, you couldn't get a pole long enough in the first place.

Dick: Now, Erik, you're talking out of reason. [laughter]

OK, OK. [laughter] You tell me.

Dick: You know, when you were coming them great big turns like we had down there in Double S and all of them, you'd have to have your pointers—what I call pointers—and your wheelers, see. You'd have to have them jump over the chain. And twenty horses, they could go anyplace, but you'd have to have your pointers to pull them...the wagons and keep it in the road, see. And we used to have a black snake hanging around...

[children yelling]

Kill those Goddamn little children!

Dick: ...a seven-foot black snake...they were dandy. We called them black snakes, you know. Nice little _____ and boy, if you knew how to throw them, why, you could cut a horse to pieces. And I really knew how to throw a black snake, see. [laughter] You'd have to have them Goddamn black snakes and when them horses get out of order, you know, all you had to do is just get down and lace them over with this little old black snake we had [laughter] and it didn't make any difference whether you had twenty or a hundred horses. But you had to have good wheelers...

The first ones were the wheelers and then the next ones were the pointers.

Dick: That's right.

And then what was that way up front?

Dick: Oh, your leader.

And he was the one _____ your leader you had your single...

Dick: A single line. It was...

Single line to the leader.

Dick: It was a buckskin blind painted out and all you had to do...now, Erik, I'm going to tell you, going around...you know that there leader was the main force in your team. Well, you couldn't get along unless you had your pointers and wheelers, see. But honest, that there _____ mare was better than a horse. It seemed like they had more education. And when you'd be going along...honest! You had a...what they called a jockey stick, see. Now you listen to me.

No, I am.

Dick: And you had a jockey stick from this one horse, see. And all you had was one line...

What's a jockey stick?

Dick: Well, all right. A jockey stick, it hooked from the hame that there leader that you had there, see. And you put it over in the bit of the opposite horse, see. And when you were...had this jerk line, oh, yes, honest, these horses would just...no lines on them at all. All right, you had one that would go around this way. You just put _____. And if you want them to go the other way, you jerk them. And that's the way they got along. That's just as true as...

Now, what's the...I read in some of the books...stories about Nevada in the nineteenth century the off-time wheeler or the off-time wheel... Goddamn...off-time wheel. What's an off-time wheel? What's the off-time?

Dick: I never...we used to have G and O...

Yes, G and O Western...

Dick: That's right, and when you were going around the...

Which...how would you describe the right-hand wheel or right-hand back wheel?

Dick: Well, the saddle horses on...

Which was off-wheel...off-side...which was the off-side?

Dick: Well, now you got me right there.

No, because I read it.

Dick: Your saddle horse is on your left hand.

*No, this is an off-_____...
the off-time wheel. Would that be the off-side
of the driver?*

Dick: That's right. And when you was going around these dirty old turns, you know, that we had coming up the Geiger Grade, well, all you'd have to say is, "Gee, turn the horse." Well, "Gee" was on that side; "Haw" was on this side.

Is that what it was?

Dick: Yes!

Gee didn't mean to go and haw didn't mean to stop.

Dick: Oh, no! That's when your wheelers... you really had to make them and you had to have this old black snake, you know, and you'd say, "Gee," when you were going...making a turn like that, and when you were going "Haw," why, you'd have to get out and you'd have to _____ them horses up...

"Gee" was left; "Haw" right? Or which?

Dick: "Gee" was on this side; "Haw" was on...

"Gee" was on the left, then.

Dick: That's right, _____.
[laughter]

Well now, tell me how Dead Man's Point got its name.

Dick: That's what I told you.

You didn't tell me now; not on this, you didn't.

Dick: Well, when they were shipping all this bullion.

_____.

Dick: When they shipping this bullion out of Virginia City, the Wells Fargo had to haul it out of here, and guard the bullion. And there was a bunch of robbers here and they used to hold up Wells Fargo...and over the Geiger Grade, see. Well, I imagine that this old fellow that was living out there on Dead Man's Point, that he just knew a little bit too much and they were scared that he was going to pop his horn off and they found him out there cut up and put in a barley sack.

Put in a barley sack...

Dick: That's just right.

When was that?

Dick: Well, I...I...

...roughly.

Dick: I imagine that was before my time, but I get this from what I hear from older fellows, see. And it...

And how old are now, yourself?

Dick: I'm sixty-seven. And I...

I always it got named from a coach going over the curb there. You know, Dead Man's turn, right?

Dick: Oh, it did not. No. I'm telling you the God's honest truth. That's where it's got its name was Dead Man's Point, sure.

Yes, but it was a real curve.

Dick: It certainly was.

Did any stage coaches go over that?

Dick: I don't...well, I don't remember, no. I don't think we had many wrecks on that. We had to have good teamsters here. And very...

You got more wrecks over the new grade.

Dick: I'm going to tell you. I had forty head of horses here, see. And I was working them every day. And boy, you take it here in the wintertime and you get these...

How did they get up the grade in the winter.

Dick: Oh, we had to! There was no stop, because the mines never stopped and we had maybe a hundred cords of wood coming in here every day, and it had to be delivered to these mines, and a couple of hundred thousand feet of lumber, and we had to haul it! It didn't...

What did you haul, lumber mostly?

Dick: Everything. I hauled all that Butter's Plant down there, and hauled it pretty near back.

Food or anything?

Dick: What?

Did you haul food or supplies?

Dick: Oh, supplies, certainly. And then when that American Flat started down there, they paid me \$137,000 in four years for the work I did. That _____. I put that railroad in there and I hauled all that darn machinery down there, and understand, it was machinery! And we didn't have the equipment you got nowadays; all it was was just bullheaded hard work. Well, Buckley Wells, he built a dredger down near the end the other side of Devil Gate and when he got through with that dredger, why, it weighed

nine hundred tons, see. And I hauled chunks in there that weighed twenty-seven-and-a-half tons on wagons with...

How did you get them up on the wagons?

Dick: We had to just do that stuff. [laughter] Naturally, and we got it there. And Buckley Wells, you know, I hauled that there dredger in there and they had a great big celebration down here at Silver City when the dredging was completed and they thanked me for the skilled work that I done for teaming for them. [laughter] Here.

No, go ahead.

Dick: No, you had got that all recorded.

Where did you start teaming?

Dick: Right here in Virginia City.

Working for anybody or for yourself?

Dick: No, my old man, he come from Canada, see. And he landed down here in Washoe City. Well, they had a great big Oprah mill down there in Washoe City. Now this is history. And they used to haul the ore from the Comstock before the railroad was in here, see.

I've seen those big ore wagons.

Dick: Did you!

_____.

Dick: You ought to see me on top of one of them ore wagons; you couldn't see me up, and... Well, my old man, he got off there at Washoe City, see.

[siren goes off]

Dick: And they had great big lumber camps down there, you know. And they used to load the ore wagons up...

The noon whistle.

Dick: They'd...my old man, he's work there at night, see, on these loading lumber and wood. And then they'd bring it up the Washoe Grade. And...

What's the Washoe Grade?

Dick: Out here. Hell, you ain't a johnny, are you? [laughter]

Almost. Up to Gold Hill?

Dick: No! The Washoe Grade is over where the reservoir is coming along Mount Davidson, see.

Over to the right I'm looking towards Carson.

Dick: Oh, yes. Right out this way.

_____.

Dick: Yes. And that's right. And...

_____ *Gold Hill Silver City.*

Dick: No, no, no! Way up on the side hill from Gold Hill. And...you know, he had a contract in Washoe City and he drove these wagons up with lumber and wood at night so the teamsters could hook on and they'd bring these wagons into Virginia City at that time, you know. And then they'd load up with ore, and they'd go back with ore. That was the first mill and that was the Ophir mill. That's down in Washoe. And then afterwards, of course, we had some mills down in Empire along the Carson River. We had the Omega and the Santiago [San Diego?] and there was another one down there; I just can't remember the name of it now.

What are you drinking, pal?

Dick: Beer.

Beer?

Dick: Jesus Christ, I'm drunk now.

What?

Dick: This ain't getting recorded, is it?

No. [talking to someone else] Johnny, how are you?

John Zalac: _____ another round going around?

Dick: Yes. He's getting some history. Erik, God darn it. You know, I think between you and I we could write a wonderful book.

You could write a...if not a book, you could at least write a pamphlet about the Geiger Grade. When was it...when was it...you don't know when it was...

Dick: No, I don't know when the Geiger Grade...

When was the Geiger Grade built? [talking to someone else]

Dick: End of '75, wasn't it? Old Geiger, he was the one that built it. And I remember when it was a toll road, yes. And Gold Hill was a toll road, and the Washoe Grade was a toll road, wasn't it, John? I'm telling you that...

Zalac: Geiger Grade _____.

Dick: That's right. They had a toll road just below Devil's Gate. This side of it. And the toll road was out here at Hendricks's. And they had race horses out there on the flat. They had a half-mile track and then there

was another mile track out in Lousetown.
Well Lousetown, you know, they...

What was Lousetown?

Dick: [laughter] Gee, you never heard nothing, did you?

[other man's voice cannot be understood]

Dick: Take them out to Lousetown and the Chalk Hills...

How did it get its name?

Dick: I guess they were all lousy out there. I don't just understand it. [laughter] But that's what it was called and we got a clipper rocks [?] out here. It's eighteen miles, see.

[other man's voice again]

Dick: And, oh, it's a great big _____ rocks out there. You talk about history! And these God darn rocks are out there and they're just as black as that stove, see, burned up from volcanic. And I guess the old...they figure that might've been the Chinese or the Indians. But anyway, them signs are out there. You ought to see them.

Still out there?

Dick: Sure!

What signs?

Dick: You never seen nothing!

No.

Dick: Well, God darn it, I'll take you out someday and I'll explain it.

What kind of signs?

Dick: Signs!? These beer [?] and Indian signs are...

Where is Lousetown?

Dick: I got to take you out. [laughter] No, it's about twelve miles.

Zalac [?]: Emmet Clancy used to come up by way of Sparks up the hill there _____ road there and you could see why our teams and ox teams _____. They used to stop there at this spring; there was a spring there and they put up corrals and _____.

A Jewish spring? [laughter]

Zalac: _____ and tin cans and...

Dick: You think we haven't got _____ on here in this town.

Zalac [?]: We called it Lousetown just because they sold mattresses and bedding and everything _____.

Dick: There was five hundred brothers [?] out there, wasn't there, John?

Zalac: Yes. We had a race track out there.

Dick: Yes, we had a race track out there.

Zalac: You talk about a history. [laughter]

Dick: This damn thing will pick up little children out in the street.

Zalac: Well, I hope you don't record all that dirty old stuff...

Dick: Want to hear some of it?

[tape off and on]

Dick: Well, I can't verify this because I'm just hearing what my...

Tell me about the camels?

Dick: There was a trail out here that started from Virginia City out to Austin[?], see, and we had a bunch of horses in this town; about two thousand, you know. And them darn camels, you know, they'd scare the hell out of the horses and they made them make a trail over the hill.

Separate?

Dick: That's right. They wouldn't allow them and they had to come in here at night, see.

Did you ever see them?

Dick: No, I really didn't. I knew them but what I'm telling you is just the real fact, see.

I know the government did things...they could use camels in this country...

Dick: They did!

I don't know where they imported them from.

Dick: They had about—I think they had seven is all that they had, and they...

They started with more, didn't they?

Dick: Maybe. And they used to pack salt. That's all they did; these camels packed salt from Austin into this town because they had to have salt to put in the _____.

[?]: Did they haul over in Austin?

Dick: Well, I don't know. That's just what I don't know; but they claimed that was what they were for—to haul salt in.

[pans and doors banging around]

[Talking to unknown woman] Did you ever think they would have camels in the country?

Woman: No, I asked about that.

Dick: They really did. Yes, I never...really, I'm sixty-seven years old but that was before my time, see. But I've heard the old timers talking about it. When you get your stuff from your forefathers, you know, you can rely upon it...really true. And there is a Roberts that used to work Wells Fargo. He used to pack the bullion going through Seven Mile Canyon, see. They'd hold it...hold these... Seven Mile... see, we've got two canyons: the Six Mile Canyon goes down past the Nevada Brewery and the Seven Mile Canyon goes the other way. And they used to hold up the stages out there around Dead Man's Point, see. Then they'd take the bullion away from them and they they'd go down through that canyon, see. Well, the last robber—they claimed that he got killed out in Austin, see. And before he died, he claims that there was a bunch of bullion buried down here in Sugar Loaf and he said, "There's a nest on the stone."

There's what on the stone?

Dick: A nest. And I don't know whether anybody found it or not, that's just...

An eagle's nest?

Dick: No, just an 'S'.

The letter 'S'?

Dick: Yes, just the letter 'S' carved on the stone, see.

What was his name?

Dick: And he said that anybody would find it, they would find that bunch of bullion. Now, that's just a hearsay.

No, I've heard the story.

Dick: Is that right?

Yes, I've heard the story and I've heard of people going hunting for it but I never heard of it being found.

Dick: That's right. If they did find it they wouldn't tell you.

No.

Dick: And then there was a couple of old fellows, you know...

What was his name?

Dick: I really don't know, but he got—I think he got shot in Austin, did he or not?

I don't know.

Dick: And when he was dying, before he died, he told.

A good story.

Dick: That's my history. That's what I get. Of course, you know, that's before my time but I know that the ones that told me. Well, anyway, there was two old fellows here, you know, and we used to have a lot of doves down around the Sutro Flat.

Doves?

Dick: Yes. And we used to go down there hunting doves, you know. Well, these two old fellows, they went down there and they tied their horse up alongside of an old tree down there and I'll be darned if the horse got excited and nervous and wanted to get away and pawed up, and I'll be darned if he didn't paw up two bars of bullion that these robbers stole, see. And they had the government brand on them, see, or the Wells

Fargo Bank. Well they couldn't do nothing with them.

They had to turn them in.

Dick: And by God, you know they didn't want to turn them in and...

Couldn't they have melted them down?

Dick: Sure they could have. But, I don't know, there was one fellow, his name was... well, I ain't going to mention no names.

OK.

Dick: ...because it's going to be on that thing. And anyway, this one fellow he built his nerves up and he went and told about them finding this bullion down in the canyon, down on Sutro Flat and the Wells Fargo agent got onto it, you know, and they went down the canyon and they knew each one of them took a bar of bullion. And one of them had his buried down in a wood box in his cabin down the canyon and the other one, he buried his up, you know. Well, they found both of them and, you know, they never talked after that to each other because one was mad because he spilled his guts up. [laughter]

I don't blame him.

Dick: Maybe about four thousand dollars in one of them bars of bullion because they had awful good bullion in those days; pretty near all gold.

How big was a bar?

Dick: Oh, weigh around a hundred pounds.

Good sized.

Dick: Yes. It was only twenty dollars an ounce in those days, see. And naturally you had about 40 percent silver and gold in these bars.

Yes.

[tape off and on]

Dick: Turn that thing off.

[tape off and on]

Dick: You know, there was a pretty wealthy Chinaman down here. We had about fifteen hundred Chinamen down here, see, and they had a great big Joss House, as big as the opera house. Well, anyway, this wealthy merchant, he died down there and they had him down there on the street, you know, right out in the open. And the darndest way that the _____. But he was. But the actions he went through was something terrible, you know. And then when they took him out—he was buried over here this side of the _____. And when they was going out they had the hat, you know, and they had cards about that long and about an inch square. Then they had holes all through these papers and they said that the devil would have to crawl through all these holes before he'd get him. [laughter]

_____ kept the devil out.

[?]: Wonderful!

We went over to Flowery, you know, where Julia is buried, and there are oyster shells around there. When they buried somebody did they have parties over them or...?

Dick: Oh, sure! Well, you know, when they buried them they'd take pigs and everything over there, all cooked up.

The Chinese. I mean, there were at Julia's, over at Flowery. That wasn't a Chinese cemetery, over at Flowery.

Dick: Well, the Chinese are just the other side of it.

They are?

Dick: Yes.

Beyond?

Dick: Yes.

How many cemeteries do you have here?

Dick: Oh, my gosh. We had the Jew cemetery is right over the...as you are going out the grade. Then we had another one way out there the other—and then we had... How do you get—then what?

Dick: We had the Catholic cemetery. They were in later years. You know the old timers didn't bury them deep...well, old or not.

[tape becomes muffled]

[tape off and on]

OK, next to Union Street number seven.

Dick: Yes. And then down on the other side of Mill Street, we had Cad Thompson's. And that was a four-story building. And number seven was a three-story building. And then we had big Gussie's; that was between—the other side of Mill Street. And well, we had all those cribs in between.

Whore houses?

Dick: That's right. That's right.

And Big Gussie's. Those were the cribs?

Dick: That's right. They were the main.

Yes. Who ran number seven?

Dick: I don't know. I knew the one who ran—Cad Thompson, she was the madam that was running the one next to Mill Street, see.

What did they look like inside?

Dick: Oh, beautiful.
Good furnishings?

Dick: Oh, yes! The best they could get, you know. And maybe there was forty or fifty girls in there.

Where did they come from?

Dick: All over.

I heard...

Dick: Now let me talk.

OK.

Dick: Cad Thompson, see, she got jealous of Big Gussie. She was a big German...Dutch woman. [laughter] So Cad Thompson, she went down to Sacramento she brought in maybe ten or fifteen beautiful girls that she picked up in Sacramento. And we had beautiful horses here then, beautiful rockaways and they paraded them up and down the streets, you know, and Gussie said, "That old thing ain't going to get the best of me!" So *she* went down to Sacramento and she got a load of girls and she had _____ six horses.

Six horses.

Dick: And they went down...

...and Cad had only, what...how many horses?

Dick: She had four and Big Gussie had six.
[laughter] Some kind of story.

Wonderful! _____ days.

Dick: You ought to see the time we had around here. [laughter]

You never know anybody who ever heard of Julie?

Dick: Who?

Julie Bulette?

Dick: No. I really don't. I've heard of her history but that's before my time. I really couldn't. You know, when I hear some of the old-timers... Julia...

[sound of sawing]

Dick: ...she lived down there in Gold Hill, see.

We're going to have to start over again until they get through sawing.

Dick: And...

Wait a minute, wait until they get through sawing.

[lots of background noise and laughter]

We've got the building of the Delta.

Dick: Well, you know, the history got of Julia Bulette, old Sandy Bowers's wife and Julia, they were living down there in Gold

Hill, see. And they had an awful hard winter. And Sandy Bowers's wife, she had her God darned cabin just loaded up with grub and by God, they were running out of it, see. And Julia Bulette, she went up to Mrs. Bowers and she said, "Now you share this with the folks around here." And she wouldn't do it, see. Well, Julia, she went around, you know, and she was a wonderful girl in her way. And by God, she was just as true and good, you know, and she was better than Mrs. Sandy Bowers.

She was elected an honorary member of the fire department.

Dick: You're darn right. And Mrs. Sandy Bowers was nothing. She was a great old Dutch woman.

No, she can't be from Scotland.

Dick: Scotland? What the hell...

She married a Mormon first, divorced him and married Sandy.

Dick: Well, anyway, I'm going to tell you what I heard about it, see. After old Sandy....

Let's see, you were born in the eighties. You didn't know any of these people—no?

Dick: No.

Let's see, a Dutch.... That's one way of dating them; how far back...

Dick: _____ I just what I got from the old timers and naturally, it's pretty near true. Mrs. Bowers, you know... And after old Sandy struck it down here in Gold Hill, there was a great big knob down there—that's where it got its name from, Gold Hill. Well, old Sandy, he struck it down there, see. And, oh gee, they were taking it out, you know, and

she was one of them overbearing things and she wanted to go to England. And go before the kings and everything. Well, she took a boat and she went over to England—this is true. Well, when she came back, she had a daughter.

Really?

Dick: And...

_____ *have anything to do with it.*

Dick: She said it wasn't hers. But really, the two of them are buried down there at Bowers Mansion, the old man and Mrs. Bowers and this offspring.

Dick: Yes.

Dick: I don't whether it catch cold or not.

What's a catchco?

Dick: [laughter]

Catchco? Is that what he said?

Dick: That something new to you?
_____ marriage running around these hills.

OK, *Catchco.*

Dick: You never heard that before?

You _____?

Dick: Did you? [laughter]

Well now back to the line. Cad Thompson and Big Gussie and number seven. I've never heard of number seven, I've heard of number seven. I've heard of Cad Thompson.

Dick: Oh, yeah.

Where did she get her first name, Cad...Cad Thompson?

Dick: I really don't know.

Short for—I mean nickname for Catherine or something?

Dick: I don't know. But anyway, you know this is...

What were the furnishings like?

Dick: Oh, you know just all kinds of stuff.

Well, did they have a parlor when you came in?

Dick: Of course. A great big house. What are you talking about? You think we looked in and _____ them? [laughter]

Give them hell! Go back East.

Dick: We had some Goddarned fine buildings here.

[?]: Was there a barbecue or did they feed anything at all?

Dick: You can see the footprints of the old timers. [laughter]

I haven't yet got a description of the inside of the parlor house. [laughter] Go away, will you?

[?]: Yeah.

I've seen that; I read that.

[?]: Did you read it? Why didn't you say so?

I didn't want to be rude.

[?]: Relax.

Oh, I was there, Charlie.

[sound of sawing]

You know, old Cad Thompson, she was—I think she was a little Dutch woman, you know.

[more sawing]

You've got to talk straight into it while he saws. OK.

Dick: Now _____ it's going to take all this God darned racket that I'm talking about?

I want to know about Cad Thompson.

Dick: All right. Cad Thompson, I'm going to tell you the God's honest truth about it.

Another man's voice: You knew her pretty well, too, didn't you? [laughter]

Dick: [laughter] She said she didn't want to die in a prostitute's house.

In a what?

Dick: Well, whorehouse, if you will. [laughter] And...

What did you call her first?

Dick: Prostitute.

Oh, OK.

Dick: And honest to God, I used to be a hell of a teamster around here and I was going down there to the freight depot and she said that she didn't want to die in her shop, but she was ready. And by God, she got a stroke and they put her right out there in front of the porch and she died right out there.

Outside?

Dick: That's really the truth.

Outside of her house?

Dick: I seen it!

On her porch?

Dick: Yes. She didn't die in the shock; they took her out there and she died right on the sidewalk near that sofa. Say, how much are you going to give me for this book that you're going to write?

If I ever get it written. Free drinks. [laughter] That's like the old Western tradition of not wanting to die with your boots on.

Dick: Well that's _____ she said no.

[man's voice in background]

Dick: She says, "My God," she says. I knew her so well, you know. I knew her so well. She says, "I don't want to die in a home," she said.

_____ *the house. Describe her. What did she look like; how old a woman was she?*

Dick: Oh she must have been around fifty-five. And she wasn't handsome, but Big Gussie was.

Big Gussie was?

Dick: Absolutely. Oh she was beautiful; a great big woman.

I don't think men wanted this recorded! [laughter]

Dick: You ain't got that thing on! Son-of-a-gun, you have!

Smarter than I am! Now wait, let's start from the... What was the house like? How many

steps up to her place and the parlor; what did the parlor look like; what was the decorating; what was the....can you remember it?

Dick: Yes. The hell I can't remember it? It was something like the schoolhouse up here. Oh sure; what the hell are you talking about?

I don't believe it.

Dick: You don't believe it? All right, I can take you down to Sparks. They tore it down and they moved it down to Sparks. And it's a beautiful four-story building.

Yes. How many rooms?

Dick: Oh, Christ, I don't know. There must have been a hundred.

In Cad Thompson's place?

Dick: Sure!

A hundred rooms?

Dick: Yes, and number seven was a two-story shack. And then old Gussie's, she had a great big plain white building down there where them trees are—they are still down there. That's are all filled in now, see. And it's all changed around. And, let me see, I think there was three stories in...

What were the girls like?

Dick: Just like what we got now.

Same thing; no change, eh? [laughter] I mean, were they...?

[?]: _____.

What?

[?]: _____.

[?]: Cad Thompson's place was the biggest, wasn't it?

Dick: Yes, it certainly was.

Cad's had a hundred rooms. It was larger than the Fourth Ward.

[?]: All furnished, fully furnished with carpets that thick.

Dick: You're God darned right.

[?]: And Gussie had a place almost as big.

Dick: Yes. Gussie was down between.

[?]: Yes.

Dick: Cad was on Carson and Union. Or Sutton Avenue. And then there was a big shack right back of Glen Harris's garage. That was number seven.

[?]: Number seven. There was three of them, huh?

Dick: Yes.

I'm trying to get him to describe the inside of a cab.

[?]: Yes, tell him about the inside of it... how it was furnished and everything.

I mean, when you came in...

Dick: She had a great big bulldog down there, and the son of a bitch used to run me away from there so I can't tell you about the inside.

[?]: What'd she do...have a great big reception room as you came in?

Dick: Oh, God Almighty.

When you came in, how were you...what were you...how were you treated?

Dick: Now, I'm going to tell you an article around here. You know, we had old man Prater...Warren...and he was a millionaire, see. Well, he had three sons. There was Judge and Ernest, and anyway, when he settled up his estate, see, they couldn't get them until they were twenty-one. Well, Ernest, he was the first one that got his, and he was running a business up here right across from Mr. Nevins. And he set there one night and that son of a gun, he'd go down there to Cad Thompson and he had a pretty little girl and he had so God darned much money, he was just throwing it away like a fool, and we never got no greenbacks in those days. No, twenty dollars in gold pieces, see. And he'd throw them God danged twenty dollar pieces out there to see the girls strip for him. Just got a kick out of that. Well, I guess his finances were getting down too close and he was running this grocery store up, like over, oh, where Doc Gallagher's houses is, see. And he took a dose of laudinum and he set there and he was smoking a cigarette and he told _____, he says, "I took a dose of laudinum." And by God, you know, he really didn't need that.

He died.

Dick: Well, then the other boy, he got his, oh, maybe five hundred thousand. And he married the prettiest girl that was ever born. Her name was Lawrence on the divide, see. And he was another nut, see. And he took her down to San Francisco. Johnny, this is true... And my God, he closed her in a room down there in San Francisco. He was so Goddamned jealous of her that he didn't want no one to look at her, and my God, you know, she killed herself. And that back...come back here and he cut up against the hop [?] _____. Well, then he died. And then Wellington _____. He was the last one. Him and I went to school together. Well, when he'd become twenty-one, he went down here to Reno when it was halfway human, and he started the Sagebrush Club

on Lake Street and the gamblers just took him over so fast that he didn't know where his money was and he went broke. So it doesn't do much good to get money wealthy, anyway.

OK, back to Cad's.

Dick: You're interested in them old whorehouses, ain't you? [laughs]

[phone rings]

That's putting it directly.

[more laughter]

You're interested in old whorehouses. [laughter]

Dick: We had an old girl down there and her name was Camille. I used to line her pretty often. Geez, and "Oh, my God, you're hurting me! You're hurting me!"

Wait a minute, wait! When you got into Cad's, how were you received? Who met you at the door?

Dick: Butlers.

A butler. A man?

Dick: Yes.

And you were taken into the parlour, then.

Dick: That's right. And a nice big parlor like this. They were all setting around there.

The gals setting around.

Dick: And if you took your eye on one of them, you could have them.

Snap your fingers and up you go. Well now, wait a minute. Where...was there any bar there?

Dick: No.

They serve drinks?

Dick: Sure they do. Booze all _____. Give her her orders. You'll probably see her... whatever you want...wine, champagne.

What sort of a...well, I mean, the town was booming. It must have been a good business.

[sound of jackhammers]

Dick: Was it booming?

Yes.

Dick: You know, this Goddamned town was so Goddamned busy we _____... it was just pitiful.

_____.

[more laughter]

Dick: Here I am, getting liquor to buy a drink after making two hundred and fifty thousand dollars in this dirty old son of a bitch of a place. [laughter] Well, really, I happen to have two nice daughters, and I respect them.

Sure, where are you going?

[?]: When will you be back?

Oh, about a half an hour. I got to go shave.

Dick: Say, I'll bet you've heard more out of me then you can get in your dirty old books that you...

In my what? [laughter] I get it. [laughter]

[Door slams]

Stop slamming the door!

[background voices]

[?]: That's the old-timer back there.

*"Interested in whorehouses, ain't you?"
[hysterical laughter]*

Dick: You know...

[?]: Be sure before you leave to take your coat off.

My coat! Whose coat? Oh, OK. Is that what she said?

Dick: We went from a whore-town right up _____ now what Marty wants.

[?]: _____ Ally Mann and some of the hotheads around here.

Now look, what was the difference between Cad Thompson's and Big Gussie's place? I mean, if you go there as a stranger in town and _____.

Dick: Cad Thompson had a wonderful building. It was four stories, see. It was just running wonderful! Well, Big Gussie, she was down _____ cottonwood trees right down there, John.

Where?

Dick: Over there, God damn it!

[voice in background]

Dick: That's right. That's right.

Big Gussie's, huh?

Dick: And then there was number seven was right back of Glen's place. And that was a two-story building.

But in the old days, somebody came in, which place would you have recommended?

Dick: They were all good.

They were all good. Impossible! [laughter...lots of laughter]

Dick: Am I right or wrong?

I don't know. You were there. [laughter]

Dick: Was I there, Charlie?

I don't know. Were you? Bill Farnsworth was. He'd tell me about them, too. _____ pull this stuff out, you know, that...

Dick: You're going to write a book.

Zalac: They tell me the town was full of hotheads and everything, and _____ snow on the barn they used to give _____ for an eye-opener.

Fifteen cents for a little old...what did they call it?

Zalac: They used to have it on the bar, like snuff, for the teamsters _____.

Dick: Say, I'm going to tell you. Down here in Chinatown when there was something _____ down there? I'm going to tell you. We used to have these playing cards, just like we have here. I want Johnny to take care of this...

OK, wait until he comes back.

Joe Farnsworth told me a lot about that. They used to sell it for two bits! _____ Guys would come around bumming...

Dick: I'd like to have Johnny hear this.

I guess I...you need a beer?

Dick: For Christ's sake, I'm drunk now. The drunker I am, the _____.

Goddamn _____ bloody nickels.

Dick: I'll bet you haven't _____.

Zalac: He's starting loosen up now.

Dick: Say, Johnny, I'm going to tell you. Down there in Chinatown in those days—I want you to hear this—they used to have these playing cards, see, just like they got here. And they cut them in half. Then these old Chinamen, you know, they'd come in there and they had a set of scales and they'd take this Goddamn opium and they'd put it in and put it on the scale, weigh it, and you ought to see then Chinamen go out there. Did you ever see them opium pipes? They're about that long [demonstrates]. And they have a water _____ in them, some God times... And they'd come in there, you know, and they'd get their Goddamn and well they'd run. There was no restriction on that kind of thing.

No, there wasn't any restrictions. Joe used to be on the police force here, and he'd tell me, when they got some guy who needed it, they'd give it to him.

Dick: That's right. You ought to see the...

_____ you wouldn't think.

Dick: Johnny, I bet you never seen that opium.

...and they'd order it, you see. _____ they'd come in and order it. And they'd sniff it up, get rid of it...

Dick: ...and I'd punch a car [?].

And then they'd suddenly...and then the guys behind the bar would say, "Where's the money?" No money...the opium was gone like that!

Dick: Just like a bunch of _____. The God darndest looking thing you ever seen.

Let me see how much of this...

[tape off and on]

[?]: ...up in the Marston Tunnel, huh?

Zalac [?]: You have a hell of a lot of history here in the two minutes.

That's right.

Dick: And you never seen nothing yet. Got to take you out in the country and show you.

Zalac: Take you down to the brewery.

Dick: The hell...the brewery... We're going to take him out in the hills.

Lousetown.

Zalac: That's right. Lousetown. Chalk hills, and...

You used to work over the chalk hills, didn't you? Bill Gorton? Gorton or Gordon?

Dick: Gorton.

Zalac: G-o-r-t-o-n.

Dick: I hauled chalk in there for twenty-four years. Never get a trip up two carloads of chalk _____. Oh, I've been a busy son of a gun.

I gather. [laughter]

Dick: You know the biggest job I ever had in my life was hauling that big dredger in for Buckley Wells. This is something. Hauled

twenty-six[seven?]-ton chunks in there on [in their own?] wagon, and I was the boy that did it. But there weren't no credit for what I did, or it was just as I am, see. And so, you know, they had...I pulled that great big dredger in there for them with horses and so they stuck the American flag up, see. And Buckley Wells, he was related to the Paine Whitneys, see, and Paine Whitney and that bunch. They thought they were going to start a great big mine in here, see. So one day, I used to go down there... now there's no bullshit _____ and group of people down there by the name of Stuart... I picked up the checks and wanted to pay my men off, and I'd say, "Stuart, give me two thousand dollars." "Right off."

So one day I went in there and he says, "Tom," he says, "You know," he says, "you're getting these checks." And he says, "I got a recommendation. You can do anything you want."

[lots of background noise]

"Well," I said, "Stuart," I said, "I'm not going to reframe [?] on nothing. I get more of it and I need it!" And I never did. My God, there was way I was...

Well in Nevada, it could be.

Dick: You never see me cheat on anybody in you Goddarn life! What did you think of the conversation we had?

I think it was fine!

Dick: Did you like it or not?

Sure. I did.

Dick: History?

History. Natural history.

[loud thud]

Dick: You're going to... you're going to write a book on this, ain't you?

I'm bound to.

Dick: What?

I guess so.

Dick: Johnny, give me a draft beer.

What do you think of this town? I mean, now with all the tourists and everything.

Dick: This town is gone.

Except for the tourists are gone.

Dick: That's right. You know I know what I'm talking about.

Goddamn Californians come in and _____ nickel...think they own the place.

Dick: Say, I would like to take you out in these hills.

I'd like to see it.

Dick: I'm going to show you something down there that mesmerize you. I can take you out there and there's a great big mountain out there, it's as big as Mount Davison. Don't you think we haven't got him out there, and those Goddamn things...there must have been a big volcanic eruption and a big load of _____...

Where is this? North of here? North of here.

Dick: No! _____.

In here in Reno.

Dick: Yes, but boy, I bet you I take you out there in those hills, you never would

forget. It's the Goddarnedest thing you ever seen.

Where...? Do you remember the old Delta?

Dick: The Delta? Sure.

And who run it? McGee?

Dick: No, I don't think so. I just can't remember. But they had gambling upstairs and never stopped, and...

Charlie Atwood was telling me about a game that went for months!

Dick: Right here.

[tape off]

AFS RECORDING NUMBER 10,023

**CHRONICLERS: JOHN DOUGLAS BOWIE,
JOHN ZALAC AND OTHERS**

Tape Introducer: This is AFS recording number 10,023, original LWO number 16,030. This is reel number thirteen of sixteen.

Duncan Emrich: You were telling me about a game, I don't know _____. You said the cards on the floor were a foot deep.

John Douglas Bowie: Yes. _____.

Playing a game and then ordering a new deck and just dropping the cards on the floor.

Bowie: And they were a foot high. They really were. Zeb Kendall and _____ Racehorses. Well, anyway, that's all past, I can't think of it. But I'm going to tell you another incident. That was an awful game. _____ and Zeb Kendall and I don't know—there were three or four other ones and that Goddamned game let up for about three days. And they called for new decks _____. And I told you that there was six or seven inches of cards on the floor _____. Well, anyway I'm going to tell you, it was _____. You

know we used to have a _____. We used to have a band around here, the National Guard and the Emmet Guard and all them and you know, and we had a Goddamned cover band. Well they'd play on each porch like they'd play on the porch of _____ and then the next week they's play another _____. They'd draw big crowds. It was all free.

_____.

Bowie: That's right. After the God darned band was over, we used to have these cock fights around here. Roosters fighting...did you ever see one?

No.

Bowie: You never did? Jesus, you've just missed something. [laughter] They used to have them God darned spurs on there, you know, and they used to heel them...

Used to what?

Bowie: Heel them.

What do you mean, heel them?

Bowie: Well, they'd cut the spurs off and they'd put these steel spurs on. And they'd wrap them around there with buckskin and you have to be clever to get them heeled up right. You ought to see the way them God darned chickens would fight. God, it was just pitiful. [laughter] You'd see the God darned things _____ and you'd see the God darned spurs go right through a chicken's head.

Where did they have them?

Bowie: They had them up over the Delta. I think there is a cock pit up over the Delta and I think they's one down.

_____ *I wasn't here.*

Bowie: Johnny, did you know that? Over there at the Delta they used to have a cock pit. I think the other one was up _____.

Johnny, come on over here; we can't hear you.

Bowie: We're talking about them cock fights, John.

John Zalac: _____ and it was in the Delta upstairs.

Bowie: Well, I seen them. _____ and a bunch of them from the _____ they were riding in a bunch from Silver City. They had these Goddamned _____ chickens, you know. They'd bring them up here on a Saturday night and you used to have to know how to heel them Goddamned chickens.

Zalac: You never _____ theater, did you? On the stage when they had big _____ up and down the stage.

Come again.

Zalac: _____.

_____.

Zalac: Right. _____.

Where?

Zalac: _____.

Bowie: Mazeppa came in there. Did you ever read that novel?

No. Was that the gal coming on the stage naked tied to a horse?

Bowie: Yes, the bandits got her and tied her to the horse and turned the horse up into the mountains. I saw that. [laughter] She was nothing to visit with! [laughter] _____, you know. My mother said, "Where were you?"

Bowie: I said, "Up to Joe's, Black Joe's on Union Street."

"Did you go in there?"

"Yes."

"I thought they didn't allow kids in there?"

"Well, I sneaked in." I did, too.

Tell about the Golden Bear cub.

Bowie: I couldn't tell you the end.

Did you see it yourself?

Bowie: No, I didn't; my brother saw it.

_____.

Bowie: Well, the bear was in the cage there and they left the bull up from the trap door from underneath and the bull _____ in the corner there and they went after him and give him one twice with his horns, and that was the end of the fight.

_____.

Bowie: Yes, and the _____

[garbled, three-way conversation; unintelligible]

Bowie: We never killed nobody and nobody killed us.

[?]: Right across from the Comstock really did start out. There was a couple of bad ones in here and they had a lynching committee and...

Bowie: _____ Lucky Strike cigarettes. Of course, he was free and easy on the draw. [laughter] garbled _____ ever since I been here. I was born here a long time ago. I was a Goddamned first-class teamster. Wasn't I, John?

Zalac: Yes. You was a good teamster.

What's the difference between a teamster and a bullwhacker?

Bowie: They're all the same.

Zalac: They're not the same. All you have to have is a _____. _____ around your neck, that's a bullwhacker. [garbled] What year was that, Tom?

Bowie: I don't know, John. [garbled] But a bullwhacker had one of these Goddamned blacksnakes, a seven-foot blacksnake is just right, see. You can take...we used to have them when we was teaming, see. Hang them on our neck and any time a horse got out of line, if you knew how to throw one of them, now you could hurt him. No handle on them at all—about like this. No, you didn't want no handle on _____.

Zalac: Say did I tell you about the... [garbled]

Bowie: You know, after you got accustomed to it you throw that God darned thing out and just about turned the _____ this way and...

[garbled] _____ I had six horses down here on _____ Street one day and I was coming up there with a great big load of concentrates, you know. And the God darned _____ in the six-horse team—he was a white horse. And I throwed that God darned whip on it. There was a knack in it, see. I cut this horse and the white horse would throw up and _____ it. There was a woman down there and boy, didn't she bawl me out! Son-of-a-gun, she just bawled the hell out of me.

About the whip?

Bowie: You got to be skillful to throw one of those lashes out.

Seven foot.

Bowie: Ten foot. [garbled] _____ a ten-foot lash. Them twelve-footers is too long. You couldn't control them and they wouldn't _____ up... [garbled]

Did you see it?

Bowie: I don't really—all of a sudden, there was _____.

Why don't you go check and _____?

[?]: Johnny, Junior has gone up to look and see if the pit is still there. Why doesn't Tom go up and show him where it was?

Bowie: Well, they can see it. Christ, you can't hide the valley. [garbled]

[tape off an on]

John Douglas Bowie: Well, let me tell you. There was a grave digger out to one of the cemeteries. So he had a job digging a grave. He dug the grave so deep that he couldn't get out of it. He hollered for help but no help came. So he was in there all night and in the early morning an old drunk wandered from

town out there and he heard him and went over to him and said, "What's the matter?"

He said, "You better get me out of here. I'm cold as hell."

Well, he says, "No wonder you're cold, you ain't got no dirt on you yet." [laughter]

You don't make these up?

Bowie: You know there was a colored preacher one time and he was preaching to his congregation and the church was in very bad...was in need of being repaired. So they didn't know how to get the money to do this repair work. So the preacher suggested that we engage in a ball game. So the congregation objected to that; says that wasn't religion at all. And we did right. So he says I can prove this by _____. When the world was first formed it was a little ball of mud and they played ball. I can prove this by the Bible _____ ball players. Like this: Eve stole first; Adam stole second; St. Peter umpired the game. Rebecca went to the well with a pitcher, while Ruth in the field made fame. The _____ pitched by Abel by Cain; David struck out Goliath while Nora gave out checks for rain.

Hold that _____ and do that again.

Bowie: All right. The biblical ball players. Eve stole first; Adam stole second. St. Peter umpired the game. Rebecca went to the well with a pitcher while Ruth in the field made fame. Goliath was struck out by David. A base hit Abel by Cain. Brother _____ gave out checks for rain. [laughter]

Where did you hear that from?

Bowie: Oh, I got a Good down home... [garbled] Oh, I guess a two or three story building, frame building, on the corner of Second Avenue and "D".

What did it look like inside?

Bowie: Well, I don't know, I wasn't in there. I wasn't ever in there. I was a kid, you see.

Big Gussie?

Bowie: Big Gussie had a couple of houses around here. She had a house on the corner of...

You were talking about Number Seven. I never heard about Number Seven.

Bowie: Yes, I used to go in there. Number Seven was down on the corner here by Union Street.

What is the difference between a parlor house and the cribs?

Bowie: Well, the crib's got only one girl and the parlor houses have got several girls. And they serve drinks and they serve drinks in the cribs, too.

You were born in it?

Bowie: Yes. I was born in 1874.

You're older than Tommy Dick, then?

Bowie: I don't know. I think I am, yes. Oh, I ain't older than Deacon.

You're older than Deacon.

Bowie: No, Deacon's older than I am.

You used to call them boys in the old days.

Bowie: I don't know what they call them. You know it was Cousin Jacks and the Irish predominated there. So the combination of some of these mines they had Cousin Jacks and Irish over there. So one fellow lived up where the Cousin Jacks was and, of course, he started over to the mine until they brought their corpse up out of the shaft. So he went home and there

was a Cousin Jinny, that is a Cousin Jack woman, and she said, "What's the matter tell me over at the mine?"

"Oh", he said, "Two poor souls and an Irishman got killed." [laughter]

Two poor souls and an Irishman? [laughter]

[?]: Did you have a lot of Cousin Jacks here in the old days?

Bowie: Yes, had lots of them. Irish turkey and corned beef and cabbage. You see that fellow doing the painting?

Where?

Bowie: Right over there. He was here yesterday and today and I told him about Mrs. Cramer. I said, "She's an artist, too".

And he said, "I would like to meet her."

Is she around here?

Bowie: Yes. We're going over there sometime. What day, I don't know.

I don't want to go down to Carson. She wants me to go down to Carson.

Bowie: You get a lot of tourists here. You know there's ghost town bands on the bumpers. I think that's bringing in results.

I'll put it on my bumper and I'll take it all the way to Washington, D.C.

Bowie: Well, it come over the radio the grand old opera about the Virginia City—visit Virginia City, the liveliest ghost town in the world. [laughter] That was some bumper—some car over there.

I heard you on the radio the other day. The reception here wasn't too good.

Bowie: What?

The reception here wasn't too good, it was, you know, noisy. I hope it was good down in Reno.

Bowie: Well, I heard some people talking. I heard it myself. So, at nighttime, I've given them Mrs. Murphy, the story of Mrs. Murphy.

What's that?

Bowie: I told you. The story of Mrs. Murphy.

I'm not sure; maybe you did. I don't remember now. What about it?

Bowie: Well, I give it to you. The C.C. Gang in the nineties around here were a bunch of boys, young boys, there was nothing wrong about them and they used to hang around the Nevada Brewery. They would buy a can of beer when they could get the price. They'd hold everybody up that they knew and people that they didn't know. They used to hold me up once in a while, ask me if I got two-bits they wanted to get a can of beer, two-bits or four-bits. So I always used to give them two-bits or four-bits and they'd buy the can of beer and then they'd want me to take a drink out of the can. Well to drink beer out of a can tastes better than it does out a glass. Well these boys was around there and they was getting short of money. People didn't give up to them as usual so they used to gather up old junk and one thing and another and there was a Mrs. Murphy here died and she died and they sold her house. Somebody bought the house and cleaned it up and took all the old junk and stuff out of the house and dumped it down at the city dump. So these bunch of boys went around the city dump gathering up junk to sell to Mossy [?] Robinson (he was the junk dealer here). So there was a big bunch of old clothing and stuff there; so much that they couldn't pack it in sacks so one of the boy's family had a horse and buckboard or spring wagon, so he went over and got it and loaded the junk on there. And while they was

loading the junk on the wagon, the clothing, something round dropped out. That was a bustle. A bustle was in style in those days. So they were playing catch with the bustle. They didn't know what it was. So bye and bye something dropped out of the bustle, tied in a round rolled in a string. And they picked it up and counted it and there was five thousand dollars. A lot of money to leave behind. Well, that'll do for the day.

No, you didn't give me that before.

Bowie: A woman asked me, "How about that story about the Indians?"

I said, "I don't remember no story about the Indians."

What's the story about the Indians?

Bowie: Yes, I never told no story about the Indians. "Yes, you did", she says.

I said, "Well, I'll have to think it over". I don't remember.

Did I ever tell you the story about the woman _____ used to buy the railroad ticket for herself and her _____. Did I ever tell you that? I think I did.

Yes, you did.

Bowie: Yes.

Did you know there was a cockpit over the Delta?

Bowie: Yes. There was one here where the Mark Twain is, too. You know about the time _____ had a camp up there.

Who?

Bowie: _____ he was an old Indian fighter. He was one of the first _____ and they had a camp up there and they'd go out in the hills prospecting and when they came back the Indians would take everything they

had that was valuable and everything to eat and rifles and everything and burn up the camp. He told me he came home one day and everything was all burned and there was a lot of snow on the ground and they hiked to Carson City.

From where?

Bowie: From Virginia City.

[tape off and on]

Bowie: A couple of women tourists here one Sunday and they was looking at the two churches close to five. One said it's a wonder they wouldn't combine these churches and make them all one. One woman said to the other, "Oh, that wouldn't do."

"Why?"

"Cause this church over here declares there is no hell and this other one says, "The hell there ain't!" [laughter]

The grave diggers are on the other side.

Bowie: On the other side, I know.

Shift the wheel.

Bowie: You know the grave digger is an end man.

What?

Bowie: An end man.

OK. I believe you.

Bowie: Well, it's so.

What?

Bowie: An end man.

AFS RECORDING NUMBER 10,024

CHRONICLERS: CLAUDIA BEAGARIE, W. S. "SHORTY" RUSSELL, JOHN ZALAC AND OTHERS

Tape Introducer: This is AFS recording number 10,024, original LWO number 16,030. This is reel number fourteen of sixteen.

[Speakers and voices are mostly inaudible, especially the people with whom Mr. Emrich is speaking. There is much background static in the recording. Transcription begins at revolution 141.]

Duncan Emrich: Oliver! What have you got there? Come over here and sit down right there. That's fine. I'm a great help, huh?

[Claudia Beagarie is speaking in background]

Oliver [?]: Not so good! [laughter] Old Crow! [laughter]

Old Crow? [laughter]

Claudia Beagarie: I think I better be on the wagon tonight.

Why?

Beagarie: Pretty nice to the _____!
[laughter]

Have another.

Oliver: Good conversation!

If you're going to be on the wagon tonight, we'll have another.

Beagarie: Oh, no,...I'll drink _____.

Yes.

Beagarie: I'm used to it.

You're used to _____? You've got shoes on today.

Beagarie: Yes, I _____. I _____.

How does it look with it in it?

Beagarie: Oh, _____. I've always thought when I broke the shoes down they're all _____.

Virginia City.

Beagarie: Yes.

_____ going to give you a dollar...a dollar
for every one you try back there.

Beagarie: Well, I'll have to go out and look
tomorrow.

What?

Beagarie: I'll have to go out and look
tomorrow.

Where?

Beagarie: I don't know. A _____ told
me about somebody who only buys heels over
at Cliff's _____; that's down _____
someplace or the other.

_____.

Beagarie: I _____ Those places
_____.

Relax and have a drink.

Beagarie: _____.

Yes.

Beagarie: _____. His _____
sounded like a fire _____.

No. _____. *You ought to have reported...*

Beagarie: Pardon? [laughter]

*Why don't...why don't...why don't you and
Leona get married? I mean...why don't you
and Leona ought to get married. [laughter]*

Beagarie: Yes. Why don't you and Leona
get married? Brother!

Shorty!

[?]: _____? _____ old man.
[laughter]

_____ Little. How are you?

[?]: Somebody has to _____ here.
You're all _____.

[?]: _____.

_____ Frank, it's your birthday. It won't
hurt.

[inaudible conversation follows]

The book. It's got women [?] in it.

[inaudible conversation]

A broken-down character.

[?]: Yes, I saw _____.

[?]: Oh. Well, you tell Tom _____ to
go home.

Beagarie: They go down there and...I went
down there one day _____.

[more inaudible conversation]

Now, you told me that you've been to Montana?

[?]: _____. [laughter]

I can't account for these people.

[?]: You can wait here for an hour
and a half. And then there's interesting
_____.

_____ on the record?

[?]: What's _____?

It's in there.

Beagarie: He liked it a lot.

I can't hear you.

Beagarie: _____. Other than my being here, he likes it up here a lot. Get this railroad _____ going.

The railroad ruined it by not going here.

Beagarie: Goes somewhere [laughter]

[laughter] *That's right! Now that you think of it, it is right! [laughter]*

Beagarie: Have you ever been up there?

Where else did you live?

[inaudible; child yelling]

Beagarie: My husband _____, so that way every so often he can get away.

_____ *children is the boss.*

Child's voice: _____.

[cuckoo clock]

Cuckoo clock...little children. The wheel going! [laughter]

Beagarie: _____ little boys. [laughing]

[?]: _____.

Beagarie: _____. [laughter]

A pickle to eat, I think.

[?]: _____.

Beagarie: _____.

Oh, sure.

[?]: How about Charlie? Aren't you going to have one?

_____ *another what?*

Beagarie: I understand somebody recorded the logger's song _____. The loggers _____.

Beagarie: I knew a guy that knew it _____ I don't _____ ; _____.

An executor of the Comstock was one of them. Why did he have an aquarium and singing logger's songs?

Beagarie: I don't know! [chuckles] _____ or something like that. We used to play it real loud so _____. Somebody sung _____.

Do you know any?

Beagarie: Oh, I...all I know is that...about [sings; can't understand]

Where was the man?

Beagarie: _____.

[inaudible conversation]

[?]: Flora. Flora is a responsible person who's going to pick up my board.

Oh, my. Responsible people picking up boards.

[?]: Nice _____.

[?]: _____.

[?]: That's fine, telling...

Oh, she's _____! [laughter]

[?]: ...to get by telling me something. Every place I go, people ask me if you're alcoholic. Do you find _____?

Never mind.

[?]: [laughter]

Not half as much as _____ that guy. He's _____.

[?]: _____ interfere with your life—the alcohol.

_____ *interfering in my life.*

[?]: It certainly interferes with getting my voice [?] today! [laughter]

If I don't get alcohol, I ask _____ interfering with me.

[?]: _____. [laughter]

I went down to Reno at the Mapes bar. A tourist came in, and I _____ Virginia City. Didn't know my name. He said, "Well, up there did you see Walter Clark?"

I said, "No. Where did you hear about him?"

[?]: _____.

"Roger Butterfield?"

"No."

He said, "Duncan Emrich?"

"Yes, I heard all about him!" He said, "He's the biggest _____!" [laughter]

[?]: _____.

Good! See, that's the Sanders.

Beagarie: He's telling that... [laughter]

Good. Thank you.

Beagarie: I knew he got _____.

You must have been talking.

[?]: Hi. [laughter]

[?]: _____ tell about you.

[?]: I've been descending your character slightly.

I hold mine as well as anybody... Huh?

[?]: Descending your character very slightly. [laughing]

Slightly. This way you didn't say it! [laughter] That's offending... _____ [?]: I'm sure it's all _____. I didn't say it to a tourist. The only _____—the only one. Claudia?

Beagarie: What?

[?]: Isn't that so?

Beagarie: _____.

[?]: _____ Fourth of July.

Have another piece.

[?]: Have a cup of _____.

[?]: _____?

Yes.

[?]: _____.

Got a whole bucket full of them.

[?]: _____.

Beagarie: _____.

[inaudible conversation]

Are you married, Claudia?

Beagarie: Yes. I _____.

_____.

Beagarie: _____.

Is that good?

Beagarie: [laughter]

Can't _____ like rats! [laughter]

[?]: [laughter] No fooling.

[?]: That sounds like a _____, doesn't it?

[?]: Yes, it does.

Yes.

[?]: Perfect _____. Where was that he had _____?

The Castaway?

[?]: Castaway.

_____ like that.

[?]: _____ [laughter] I'm a new girl. I learned my way...

Where?

[?]: _____.

Shorty.

[?]: Shorty, yes.

You've got a prospect coming up, good prospect coming...

Beagarie: _____.

[?]: A real nice-looking man.

Beagarie: Oh, I might consider that prospect. Yes, I might...

You might find it...

[?]: It's a good prospect. Good enough. [laughter]

[?]: That's true.

[?]: Yes. It might have been...

[tape fades, then comes back on—last several lines repeat]

You've got a prospect coming up, good prospect coming...

Beagarie: _____.

[?]: A real nice-looking man.

Beagarie: Oh, I might consider that prospect. Yes, I might...

You might find it...

[?]: It's a good prospect. Good enough. [laughter]

[?]: That's true.

[?]: Yes. It might have been...

[?]: _____.

What?

[?]: I think it might have been.

Well, I will, yes. And how do I quit? I've got fruit flies.

[?]: Oh.

Beagarie: _____.

Good _____. [?]: _____.

[?]: What kind of stuff? *That's...that's the right attitude; that's the right attitude.*

Beagarie: I sang that three days. [?]: _____.

You sang it for three days? _____ every...for three days! [laughter] [?]: You're doing good back there.

[?]: _____. [inaudible conversation]

Beagarie: I don't why _____ all the time. _____, *do you want to come up here* _____?

Sing it! [inaudible conversation]

Beagarie: I can't remember all of it. I had to write _____. [laughter]

Everybody gets a bite [fight?] around here.

[?]: My God, _____ me, too?

[women talking in background]

No.

[?]: Oh, my...

[?]: What is that...what is that...?

No?

[?]: _____ dollar...dollar and thirty-five cents _____.

Don't tell me.

[?]: _____. [chuckles]

[?]: _____.

Figured out good.

Beagarie: _____ [laughter] of a sale. A whole day on that _____.

[?]: _____.

Beagarie: I know he was a terrific man. He walks in, and he looks at it, and he walks around it. _____! [laughter] Then when he runs and he opens the door in the other room, and he looks in through there, and he says, " _____ the other end." [laughter] Don't need to tell his clients about it afterwards. I have to answer all his questions about it— _____.

And I told him about Side Hill _____ the other day.

Where is Side Hill _____?

[inaudible conversation]

Beagarie: _____.

[?]: _____.

Beagarie: We called it Side Hill ____
because they ____.

_____.

Beagarie: _____.

_____.

Beagarie: I don't know _____. All
I know is that it's _____.

[?]: You ought to get a record player
_____.

Beagarie: [laughter]

What did he tell you?

Beagarie: [laughter] Oh, he told me
that...that if I came upon the side hill
_____ I can quit...put my shoes on
backwards.

_____.

Beagarie: _____.

[laughter; tape off and on]

Beagarie: _____ like that.

[laughter]

Beagarie: [laughter]

_____.

[inaudible conversation]

Have a piece of bread and butter?

[?]: What happened to the...?

Beagarie: I don't know. I told her not go...

Running around.

Beagarie: _____.

[sound of cash register]

Here.

Beagarie: Oh, boy.

Take it.

Beagarie: What? _____.

Storey County?

[inaudible conversation]

Beagarie: _____ [laughter]

_____. *A waste of time and* _____
[laughter]

[?]: _____.

Beagarie: This _____ must be a
_____.

*Get a couple of _____—came up too
easily in November! [laughter]*

Beagarie: The left-hand side of those
_____ cards, though, you read
so *beautifully* that if you turned over to the
other side, you might have to _____.
And I...

[background music and talking; tape off
and on]

*Of course, we have a great background here
of...we've got a great _____ of band
music.*

[?]: Yes.

It's going.

Beagarie: Do you want to know, or...?

How do you go bare-footed?

Beagarie: The dog hides my shoes.

What?

Beagarie: The dog hides my shoes.

The dog hides your... [laughter]

Beagarie: Well, it's the truth! [laughter]

It is?

Beagarie: Yes!

What part of the country are you from?

Beagarie: Idaho.

Where?

Beagarie: Idaho Falls. Snake River.

_____.

Beagarie: _____.

_____.

Beagarie: Yes.

_____.

Beagarie: I tell you, my mind is blank today.

And you were clear the other... clear thinking the other night?

Beagarie: Very clear.

[laughter] How _____?

Beagarie: [laughter] And I sent my boy uptown the next day for some aspirin, and they sent me some hair of the dog that bit me, too.

It was a good time.

Beagarie: That was wonderful.

Why...is this thing up for the youngsters, huh?

[music starts playing]

Beagarie: Yes, my husband loves Nevada very much.

What?

Beagarie: My husband loves Nevada, so he sent us up here.

Where is he?

Beagarie: San Francisco.

Why doesn't he come?

Beagarie: He hates San Francisco. Well, he works there _____.

[?]: Celebrity.

What have you got? Four dollars' worth?

[?]: What?

Have you got four dollars, _____? No! Now, look, the other day you were talking...

Beagarie: Yes, I know.

...and you were...you had fun over there. [laughter]

Beagarie: I certainly was. I didn't get a word in _____.

And you were all over—Montana, Idaho, Washington...

Beagarie: Not Montana, no.

Nevada?

Beagarie: In part of Montana.

Is this youngster?

Beagarie: That's my youngest.

He's cute. Listening to you the other night, I thought you born in, you know, 1850 or something.

Beagarie: I didn't quite make it.

_____ *was out traveling around.*

Beagarie: You know, I was born up in Idaho on the Snake River.

When?

Beagarie: That's a question! [laughter] Well, it was in September.

September. And then you went from there where, to...?

Beagarie: Well, I lived there most of the time _____ Salt Lake, and then I hitchhiked over here, then down to San Francisco, and up to Oregon and Washington, northern Idaho. And I was in Jackson Hole, Wyoming.

_____.

Beagarie: You ought to go there sometime.

They tell me it's in Jackson Hole.

Beagarie: I just met somebody from there the other day that knew the Duke of Hellroaring. I can't think...

Knew whom?

Beagarie: The Duke of Hellroaring.

The Duke of Hellroaring.

Beagarie: That's my father's partner, _____.

That makes it clear as hell. [laughter]

Beagarie: [laughter] Well, he had...they had two theaters together. Didn't I tell you? I told you... They had...oh, what was the name of them—the Star and the Phoenix.

Where?

Beagarie: Up in Idaho Falls. It used to be Eagle Rock. They had to change their name of...

_____?

Beagarie: Oh, they were...one had a stage, and one had a...

Movies?

Beagarie: ...just movies—nickel movies or something. And they had...oh, I didn't tell you about "Pierre of the Plains," did I? That was a good movie.

Tell me about what?

Beagarie: "Pierre of the Plains."

No.

Beagarie: Did you ever hear of Ralph Klonniger, the...he was in...had a stock company all through the West about, oh, thirty, forty years ago.

No.

Beagarie: Well, anyhow, he was appearing in one of my dad's theaters in "Pierre of the Plains." My dad went out and wrestled up a whole bunch of sagebrush for the stage and everything, so that it would look like it was way out in the middle of the great beyond. And so then Pierre is on the stage, and he's a little _____, and under the stage he lost a cat, which belonged in the theater. He goes down in the stage, and he stands in the footlights, and he goes, "Meow!" And everybody in the place roared their heads off until Pierre steps down to the footlights, and he gives them a lecture that is a lecture about how the slightest thing...you mustn't let a little thing like this upset you, and so on and so forth.

Did he give them hell?

Beagarie: Yes, he really gave the audience hell. Oh, they used to do that all the time, though. If the audience would cough, all the actors would stop. Then they'd advance down to the footlights, and they'd say, "We've all got colds, but we're not coughing!"—words to that effect.

Did I shut it? No. Now, tell me, now. "Pierre of the Plains." Now, tell me some...tell me some... what are some of the others that you were telling me the other night?

Beagarie: Oh, about how the _____ for the Duke and my dad? [laughter] With the Duke and my dad.

[music stops]

With whom?

Beagarie: The Duke of Hellroaring and my dad.

How did they get _____.

Beagarie: Well, they were always fighting, and so the Duke left. And he went to Reno and died. It's a good place to die.

How did they get they _____ ?

Beagarie: Well, they used to fight all the time about what kind of shows they should have. Like, my father just wanted to have anything that would bring in petty cash from the customers, and the Duke wanted to play these passé French art films all the time. So when he...when my father would have "The Perils of Pauline" or something on, why, the Duke would stand out in front, and he'd say, "Don't go when the show's lousy! It stinks!" And then my father would come out, and they'd chase each other around the town, and then he'd come back, and he'd *stand up* [laughter]...

[laughter]

Beagarie: ..."Don't go in!" And the thing was, everyone went in anyhow, because there wasn't anything else to do.

Yes.

Beagarie: In fact, the remittance men used to dress up in a "soup and fish" to go and take the...

Really?

Beagarie: ...chair ladies to show and sit in the front row, you know, when you can't see anything. And...

You weren't born...

Beagarie: Oh, no.

..._____ to see remittance men.

Beagarie: Oh, we still had a few around.

Yes.

Beagarie: We had Lord Howe, which my uncle says...well, that's not a very good...
[laughter]

What?

Beagarie: ...finding. Might have been account [a count?] in the old country, but he said no account over here—that kind of stuff. And then we had Count DeCosta. I don't know where they got their titles, because they were remittance men. Usually they don't have titles. It was...they usually the younger sons that...

Yes.

Beagarie: ...somebody sends them out there to get rid of them.

Yes. *In Idaho?*

Beagarie: Yes. Oh, there's a big colony of them there. They used to get dressed up to go horseback riding. That was the big scandal up there. Nobody else got dressed up just to ride a horse.

[laughter] *Shut off the recording.*

[tape off, then on]

[?]: [muffled; inaudible]

What?

[?]: Oh, I _____.

Oh _____, *have a beer?*

Beagarie: Oh, gee. I cannot...I haven't finished the one I've got _____.

_____ here.

Beagarie: I'll go get it.

Somebody took my knife away _____.

[?]: It's a great _____ outside.

Beagarie: [laughter] Oh, we had some pictures of him...and all their outfits.

Costa—I've heard that name.

Beagarie: Yes, he was up in Jackson Hole. He used to live in Idaho Falls; then he went to Jackson Hole. I don't...

_____.

Beagarie: The family interests, I don't know. [laughter] That's quite a gadget.

It is. It's got...

Beagarie: I don't know.

Taking a gal out of Reno.

Beagarie: It's the top of the morning.

That's where the beer keeps cold?

Beagarie: You ought to go up in that country sometime.

I'd like to.

Beagarie: My family...

Well, I've been up there, but I never...

Beagarie: Just about all my family have died off up there now. The last one died last November—black sheep of the family. He was only about seventy-seven...

Why?

Beagarie: What?

Why was he the black sheep?

Beagarie: Oh, I don't know. He was just kind of irresponsible. He could _____ fifty-five for I don't how many years.

[laughter]

Beagarie: But he was quite a character.

What did he do?

Beagarie: Oh, he was a nurse—one of the first nurses up there, I guess. I don't know...

I bet we don't have any up there now.

Beagarie: Oh, I don't know about _____. I didn't look over the...

Have a drink now

Beagarie: ...medical situation while I was there; I wasn't interested in it. It's really an interesting country there—primitive—as primitive as you can get.

I've got to get a shave, or go shave myself.

Beagarie: Does Louie shave good _____?

I guess he does. I'm sure I...

Beagarie: You never tried...

...trust him altogether.

Beagarie: He's a nice guy; he really is.

Good night, Johnny.

John Zalac: _____ wasn't able to go down there.

Do you want to?

Zalac: Yes, I'll see you.

Or tomorrow?

Zalac: Not tomorrow.

No? How about Thursday?

Zalac: No, I've got to go to Reno Thursday.

All day? Well, when are you coming...?

Zalac: _____ all day to Reno.

When are you coming back here?

Beagarie: Sure.

Zalac: Next six-thirty.

OK. He wants to show me...he knows where the Grosh brother cabin lies. And they've got their initials carved on a rock.

Zalac: Down there in the what?

Up in Silver City somewhere.

Beagarie: You know that...I was just thinking of something—there's a library up home here, _____.

You're doing...where's my drink?

[?]: Oh, oh, oh.

Beagarie: [laughter] They have almost a complete file of the old hometown paper up there, from way back to where there wasn't any...when it was a territory.

Yes.

Beagarie: It was territory when my mother was born.

It was Montana Territory.

Beagarie: No, Ida...well, no. Idaho's been divided up so many times. It's very illogically situated right now.

It is—right across the mountains.

Beagarie: You have to go way around to get to the northern part; you have to go through Oregon or Washington or through Montana.

Well, so is Nevada. Why shouldn't California be cut across the top of the mountains, you see, instead of California coming way down this side of the mountains?

Beagarie: Yes.

It's none of their damn business to be on this side of the mountains.

Beagarie: Well, the Jackson Hole was in Idaho at one time, you know.

It was?

Beagarie: I don't know why they turned it to Wyoming, but it was all... And then part of Yellowstone Park was in Idaho. That's...the Duke would...had a job up in the park when they were on the...

Fill it up. Have a beer?

Beagarie: Oh, yes.

_____.

Beagarie: I'm glad when this bus gets out.

[laughter]

Beagarie: But, you know, the army used to have control of the park when my mother went up there in a covered wagon when she was a little girl.

Really?

Beagarie: Yes. I think we used to go up there and fish all summer and sell the fish down in...when get home. And they went... my mother's family was Mormon, and they went with a Jewish family.

Yes.

Beagarie: And they had two wagons and a pony for the sister to ride. And when they started out, they had an argument over what day to start out on because Saturday was the Jewish Sabbath; Sunday was the Mormon Sabbath.

And Friday is a bad to start a trip anyhow.

Beagarie: Yes, a very bad day.

[bells ring outside]

Beagarie: So the Mormons started on Saturday, and waited over on Sunday. And then the Jewish party started on Sunday and caught up with them. And after that, they bother with...oh, they had...

[cuckoo clock chimes]

Beagarie: It was a wonderful trip, though, because that was before there was anything up there. I mean that was way back in the stagecoach days. It was quite a trip. My mother was in Nevada during the Tonopah bonanza, too, but she didn't get in on it. She was on the siding.

She was on a siding?

Beagarie: Well, my aunt's husband at that... her husband that she was married to then had a dock on a railroad, and he lived in a... they lived in a boxcar, so they used to go from one siding to another, but they never got to Tonopah. *[laughter]*

[laughter] Sorry.

Beagarie: But then my aunt's husband disappeared, so never saw him again, and I don't know what happened...

This is coming through better this time.

Beagarie: What...are you recording now?

Yes.

Beagarie: Holy cat! *[laughter]*

I record all the time.

Beagarie: You must have a mania for it or something.

I'm supposed to. Nevadan.

Beagarie: Did I tell you about my uncle that was a...had a mule team, and he used to drive over to the outlaw territory of Jackson's Hole?

No.

Beagarie: You know there were all outlaws over there? I don't know what in the heck...

That was bad country.

Beagarie: Yes, I know—over the Teton Pass?

Yes.

Beagarie: He had to tie a tree on the back of the wagons, so they wouldn't go down the hill so fast.

Right.

Beagarie: And he got this job as taking this guy from Chicago up there, who was a...came from one of the big families in Chicago.

And I guess they were trying to build him up or do something to him... Anyhow, I guess he got into some trouble, and they sent him out. Well, he hired my uncle to take him up there with three mule trains, mule wagons. And one was for the guy and his junk, and the other one was for his servants, and the other one was for something else. And they got over there, and they spent I don't how long going over with the mules—a couple weeks or so. First day, the guy says a nasty word to one of the outlaws there and gets himself full of lead. They had fix...my uncle had to get a box and put him in and take him home, which was a blow—I mean, just one day. After all that work...

Must be right. Do you want to come here for a minute?

[tape off, then on]

Beagarie: Oh, straight, huh?

Yes. And then that'll pick it up.

Beagarie: Do you want me to tell you some more about the Duke?

Sure. You hold it.

Beagarie: Let's see if I can think of some of these...

You hold it.

Beagarie: What about...?

[?]: And there was just, you know.

Beagarie: Yes.

Whatever occurs to you...

Beagarie: Let's see... *[laughter]* Oh, there was the time that the guy came in the theater with muddy boots on, and the Duke was a little, bitty guy; he wasn't big at all. He had a

big voice, but he wasn't very big. And this guy puts his muddy boots up on the seat in front of him, and the Duke dashes in there, and he grabs the guy by the scruff of his collar, and he throws him clear across the street! I'm not kidding.

See, what else did the Duke do? He did all kinds of things.

No reaction from the...it was just like...

Beagarie: Well, everybody was always watching the Duke, because that was better than the show.

[?]: Could you talk about the time _____?

Beagarie: You did what?

[?]: _____.

Beagarie: Yes! [laughter]

Never got to Tonopah.

Beagarie: That wasn't a side car.

That was on a siding.

Beagarie: My mother was a teetotaller; that wasn't a side car. [laughter]

Other woman: How did she get into _____?

Beagarie: Well, as long as you got a place to put it, it's all right.

[?]: _____.

[?]: _____. [laughter]

Beagarie: Oh, did I tell you about the time that the circus came to town?

[?]: No.

Beagarie: I think it was what broke my father in the theater business. Anyhow, one time the theater...that the circus came to town, the theater was empty, and it so happened that it rained that day, so they couldn't have a circus. So the whole darned circus descended on these two theaters, and they showed their little buttons, and they says, "Recognize the profession." They walked right in, and they took up the whole damn place, and that was what used to happen to my dad's business all the time. [laughter]

[?]: _____.

Beagarie: Oh, and then there was the time when they were showing something about Napoleon. It was this French art film, which the Duke dearly loved. He was quite a guy. He used to do all the Latin lessons for all the kids _____ very cultured and stuff. And so this time they had this show about Napoleon, and people were just dying like flies all over the theater, you know, in the...on the screen, rather. And so then the...people were saying, "I don't like the..." They were grumbling and moaning in the audience, and the Duke gets up on the stage, and he says, "Stop the show!" So they stopped the show. He was always doing that—"Stop the show!" So anyhow, they stopped it, and he stood out there, and he says, "What's the matter with this show? Don't you like it? There's not enough people killed? Do you want I should kill the piano player?" But they didn't do it.

[?]: _____ [laughter]

Beagarie: [laughter] I think he...I don't know if he was the same piano player that used to go...they had a swinging door into the saloon from the theater.

_____ were killed.

Beagarie: I imagine they were.

Shorty. Do you have piano player here?

Shorty Russell:

Piano player here.

Russell: Yes.

Where?

Russell: I can't

Where? [laughter]

Russell: _____.

Beagarie: Say, Shorty, why don't you tell them what it takes to be a sourdough? Or is that too pornographic for this?

Russell: _____.

Beagarie: [laughter]

Get up here. Talk to the lady. What are you standing over there for? She's all alone.

Russell: I _____. What got in you?

Beagarie: [sings] All alone with the microphone... [laughter]

[?]: _____.

Want to go out and practice? Shorty, get down here! What is Shorty doing?

Zalac: Do you want a drink?

_____ down here. What's the tank of that car?

Beagarie: I wouldn't say. [laughter] Ask Tom Sullivan. Tom Sullivan told me last night...

Take to make a sourdough?

Russell: What does it take to make a sourdough? You've got to see the ice block over here.

Beagarie: No, that isn't it. You're kidding! [laughter]

Russell: No, I'm not kidding!

Beagarie: No, sir.

Russell: Well, you're a Chee-Chawker until you...until you see the ice go out one year. Then you're a sourdough. What is it?

[?]: _____.

Russell: Huh?

Beagarie: Well, I'll tell you. Last night was the first time in history that Tom Sullivan ever told anybody with a lady present, which was me. But he shut all the doors, see. There was about six of us there in _____ when he told... Well, anyhow, I knew it anyhow. But I wasn't...I can't remember it now.

Russell: _____.

Beagarie: I couldn't remember it...

Well, what was it? I mean roughly, so I can get it from you. [pause] Don't be bashful.

Beagarie: This is very pornographic; I don't think I better do it! [laughs]

Russell: You go ahead and get it out; I can stand it.

Can you?

Russell: It's not very goddamn delicate; I'll tell you that.

Beagarie: [laughter] Well, I couldn't remember all of it, anyhow, so I'll wait till somebody...

[?]: Goddamn it.

Child's voice:

Beagarie: No, not today. He's got to stay uptown, because I'm going home pretty soon.

Child's voice: No. That's mine.

Beagarie: But I...

Now, can you peek down his throat? [laughter]

Here, I won't _____. You tell me what you vaguely remember.

Beagarie: Oh, I can't remember, though.

Well, tell _____.

Beagarie: That's the trouble.

Child's voice: Hey, Mommy!

[?]: _____.

I don't want little boys in here.

Beagarie: Tommy, just forget it, huh? Just forget it.

Child's voice: _____.

[?]: _____.

Oh.

Child's voice: Tomorrow...

Beagarie: Tomorrow ____ hear all about it.

_____ *little girls' club.*

[?]: Yes. _____.

That's right. Yes.

[?]: Talk it.

Beagarie: Look...I can't...you have to get Tom Sullivan to tell you because I can't remember all of it.

*Well, you tell me what you _____
...what you remember.*

Beagarie: Well, I can't remember because it's an Indian name, and... which I don't know.

Well, call it Chunk-a-tee, or anything you want.

Child's voice: _____.

_____.

Beagarie: Oh, Lord, I can't remember it. That's the trouble. I mean honestly I just can't remember...

Well, how did...how did he start telling about it?

Beagarie: Well, we were asking...somebody said something about Tom knew what it...

[Many voices talk at once]

[?]: ...talking about...

[?]: Go ahead.

Beagarie: Somebody was asking Tom what it takes...what it takes to be a sourdough, see. So, he said, "Well, I don't usually say this with ladies present."

[?]: _____.

Child's voice: _____.

Beagarie: Under the daisy chain. Well,...so I told him I was just one of the boys, and so he told us what it was. And there's about four conditions you had to fulfill. And I think that the first one is _____.

[children's voices in the background]

Beagarie: [laughs] Oh, Lord!

[inaudible talking in the background]

Beagarie: You'll have to get...you'll have to get Tommy Sullivan.

[?]: The other two?

Beagarie: I can't think of them. You see, the thing was that I was about three feet to the wind.

Can't remember the other two?

Beagarie: No, Tommy Sullivan will tell you.

Tommy Sullivan come in here?

Beagarie: He lives above the Vir...

[?]: _____.

Right now?

[?]: _____.

Child's voice: No, no!

Beagarie: But he's very bashful _____.

Well, that's why I got to get it from you.

[children talking in background]

Beagarie: I can ask him again. He's a great buddy of mine, see. We've been cooking up this for a long time. We went on it last night.

_____.

Beagarie: We're always going for a long time. Last night we went on it... Well, anyhow, I can't remember the other two. Sad.

Well, he says you have to be ice _____.

Beagarie: You don't get...you don't get any _____ that way...

AFS RECORDING NUMBER 10,025

**CHRONICLERS: CLAUDIA BEAGARIE, ED
"DEACON" BLAKE, AND OTHERS**

Tape Introducer: This is AFS recording number 10,025, original LWO number 1,630. This is reel number fifteen of sixteen.

Child's voice: _____.

Claudia Beagarie: We'll take it off.

Child's voice: I want five of them. I want ten cents.

Beagarie: [singing] _____ lady do not wonder...

Child's voice: Mommy...Mommy! Mommy!

Beagarie: [singing] ...do not trust him

Child's voice: _____ [cries]

[?]: Sh-sh-sh-sh-sh-sh-sh...

Beagarie: All I've got in my pocket is my keys; I don't have a nickel to my name.

Duncan Emrich: What do I have here? A book. Nothing else. Does he read books? No.

Beagarie: He loves to look at pictures.
[singing]
...do not wonder as...
And the lady...

I've heard that.

Beagarie: [singing]
_____...do not trust him, though
his voice is low and sweet.
He _____ kneels before you,
gently pleading [sleeping?] at your feet.
Now your life is in this morning is
your happy _____.

[Children are talking in background]

Beagarie: [singing]
Listen to the... (let's see, what...?)
_____ warning,
and the lady trust him not.
I have wondered...

Child's voice: No, I _____ popcorn!

[?]: [singing]

Gentle lady, do not wonder at word
so cold and wild.

Lady, in that green, grave yonder lies
the gypsy's only child.

Lady, once there lived a maiden,
pure and bright and, oh, so fair.
And he wooed her till he won her,
till her gentle heart was _____.
Then he heeded...

[children yelling]

[?]: Hey! Button your lips! [singing]

Then he heeded not her weeping,
not could he her life to spare.

Then she perished;
now she's sleeping in the cold and
silent grave.

Keep your gold; I do not love it;
Lady, I have prayed for this:
For the hour when I might spoil him,
rob him all expected bliss.

Gentle lady, do not wonder at my
words so cold and wild.

Lady, in that green, grave yonder lies
the gypsy's only child.

[sound of child running up]

Button your trousers.

Beagarie: I ain't got a nickel... Hey, yes!
For crying out loud.

Child's voice: OK. I *want* one.

What for?

Child's voice: I want a nickel.

What for? What are you going to do with it?
What's your name?

Beagarie: Why don't you tell him what
your name is. [laughter]

You know, _____ knew it for about six years.

Beagarie: Well, it would be very proficient
[?] at the moment, but [laughter] I wouldn't
know you when I came back, would you...
would I?

Yes, you would.

Child's voice:

Do you want to go three thousand miles?

Child's voice: No, _____...

Beagarie: No, he doesn't.

Child's voice: _____.

Beagarie: His favorite person in the whole
world is Jimmy Durante. He loves to imitate
Jimmy Durante. [laughter]

_____.

Beagarie: He's crazy about Jimmy Durante!
[laughter]

[?]: _____.

You didn't get them?

[?]: No, _____.

Beagarie: Board? For what?

I would have been...I would have been
_____...

Beagarie: Painting, oh.

...one o'clock.

[sound of running]

Child's voice: Mommy, _____.

Who?

Child's voice: I don't want anything to drink.

Beagarie: What do you want to drink?

Nothing like _____ boring the hell out of me.

Child's voice: _____.

[?]: _____.

OK. I'm on the move; I'm on the move.

Child's voice: Please!

Beagarie: Look, honey, I've got to go in the little girls' room.

Child's voice: Give me a nickel!

Beagarie: I don't have a nickel!

[many voices in background]

Beagarie: Gee whiz, Donny, I don't think I've got a nickel.

[?]: _____ back there.

[other inaudible voices]

[?]: Listen, there's a _____.

Beagarie: I'll give you two more pennies.

Put the plug on. Push the head in.

Beagarie: Donny, you can't get _____, can you?

Yes, he can.

[?]: Sure, you can.

Beagarie: _____. [laughter]

[?]: All right! [laughter]

Beagarie: Well, that's what I put on my last one: a little item I pinned on my hospital bill like this. "You guys...you're the only people I know that know how to get blood out of turnips."

[tape off, then on]

Beagarie: Well, look-it. You know, I _____. I used to know the whole damn thing.

Second bottle. [laughter]

[?]: It's just normal.

Beagarie: Oh, me! You know, I can't...I can't remember the first part of it.

It's human. Wouldn't say normal. It's human.

[?]: It's normal.

Beagarie: It was something about _____.

It's human. Back me up: it's human, not normal; is that right?

[?]: [laughter]

Beagarie: [singing] Down in all ose _____ not far from Shawnee.

That's nice _____.

Beagarie: What the heck did it start with?

_____.

Beagarie: Well, you know, the trouble is that a can't remember how it begins.

Begin in the middle.

Beagarie: Oh. [singing]
 My pal's name was Blackie, a man with
 a true heart.
 Oh, what did Blackie die sending love
 to his sweetheart.
 I went to buy Darling with tears in
 her eyes.
 She said, "Please don't leave me, all
 your moonlight inside."
 The next scene was fatal with a shot
 through _____eetheart.
 "Go tell her, go tell her, I send my love,
 and I'll meet her in Heaven with the
 angels above.
 _____ his heart, but Blackie
 died sending love to his _____.
 The pale moon is shining out under
 the stars,
 And I'd like to linger down behind
 these iron bars.
 The lovebirds are _____ my
 window tonight, and...[hums].
 See, that's all I remember.

[?]: Sing another one.

Beagarie: You want "Lone Prairie?"

[?]: Sure. Where did you learn it?

Beagarie: What?

Where did you learn it?

Beagarie: I don't remember when I
 learned it. I was a little bitty kid. Some guy
 offered me a job as a calvey-wrangle, and...

A what?

Beagarie: A calvey-wrangle.

[?]: What is that?

Beagarie: Herding horses.

[?]: Oh.

Beagarie: Oh, he traveled around; I
 found out he was talking through his hat.
 He didn't...he was a sheepherder! [laughter]
 But he had this great big ranch, you know,
 that he wants me to...I used to wear my hair
 crewcut, see, when I was a kid, and he wanted
 me to herd his horses. Of course, there's a
 big bunch of guys sitting around there, you
 know. And I said, "Oh, sure." [laughter] But
 I found out he didn't have any big ranch; he
 was just a sheepherder! [laughter]
 [singing]

Oh, bury me not on the lone prairie,
 Where the coyotes howl, and the
 wind blows free,
 In a narrow grave, just six by three,
 Oh, bury me not on the lone prairie.

Oh, bury me not on the lone prairie,
 These words came low and
 mournfully,
 From the valid lips of a youthful life,
 On his dying bed at close of day.
 Oh, bury me where a mother's there,
 And a sister, dear, may mingle there.
 Oh, grand old Grandpa's wish for me,
 And bury me not on the lone prairie.

Beagarie: [singing]

Oh, bury me not...and his voice failed
 there.
 But we took no heed of his dying
 prayers.

Beagarie: [singing]

In a narrow grave just six-by-three,
 Oh, we buried him there on the lone
 prairie.
 Yes, we buried him there on the lone
 prairie,

Where the coyotes howl and the wind
blows free,
And the buffalo roam o'er the grassy
sea,
Where we buried him there on the
lone prairie.
And the cowboys now, as they plains,
for they mark the spot where his
bones were lain,
String a handful of roses o'er his grave,
With a prayer to Him who his soul
will save.

[tape off, then on]

Ed "Deacon" Blake: I don't think she's
_____ I talked to her...

[?]: Wrong number...

Blake: _____.

Beagarie: He doesn't like

Blake: _____.

Have a drink. Where's your drink, Deac?

Blake: It's wine.

Beagarie: I've got to go.

Blake: _____.

Beagarie: _____ I've got to go find
_____.

Eddie?

Blake: Wait minute _____.

*Where's Deacon's drink? And Claudia'll
probably have one.*

[?]: _____.

Claudia'll probably have one, won't she?

[?]: Do you want another drink, Claudia?

Beagarie: I have to navigate.

[?]: Got to navigate. Do you need...?

A little more _____? [laughter]

Beagarie: I've had to carry all those
packages.

[?]: We'll carry you home. I'll drive you
down.

Beagarie: What? Oh, I'm sure... _____
semi-permanently. I don't park up here.

[?]: Yes, I know.

Beagarie: I'm staying.

Blake: What in the hell are you going to
do? Are you going to go...?

Beagarie: At least I'll be out of mischief
up here. _____ up here.

He's crazy.

[?]: _____.

Beagarie: I don't know. [laughter]

[?]: _____.

Your gal...

Beagarie: We were talking about the old
_____ home.

Blake: That's another...

Beagarie: _____ so much of my life than
anyplace...they don't have any liquor there.

Blake: I saw lady up there a couple of days
ago.

Beagarie: _____.

What kind of a _____ ?

Blake: _____. Yes, to be sure.

Beagarie: [laughter]

Blake: She only makes twenty-one dollars a day, though.

Beagarie: Well, something like that. I don't _____. [laughter]

Blake: But for five days.

Beagarie: Yes.

Here's a wish.

Blake: Seventy...takes fifty dollars up on top. _____ forty-two dollars more on top. That's _____ I know.

Beagarie: Yes.

Coming.

Blake: _____ ...

Going to drive you down.

Blake: Go with Duncan. If the...

Beagarie: _____ going to hit me if you don't drive me home.

[Deacon and Claudia each say something at the same time]

Blake: If he wants to go too, why, _____.

Beagarie: Yes, I know.

Blake: You've got plenty of that.

Beagarie: I told him I wanted to plow a... I wanted to have the yard plowed up, so he was going to buy me a harness and a plow.

Beagarie: [laughter] Oh, he's a nice guy, _____. [laughter] I got...get a bang out of him telling me about the union _____'s home, the old _____'s home, you know, and he says that if they got some...

Blake: _____.

Beagarie: ...if they could get some liquor there, they'd all be pulling each other's whiskers! [laughter]

[?]: See what she says?

Blake: What? _____ ?

[?]: Deacon? What do you say, come on. Tell them what.

Beagarie: He said,...

[?]: If...go ahead.

Beagarie: ...if they could get some liquor down there, they'd all be around pulling each other's whiskers! [laughter]

Blake: _____.

_____ *can get liquor there.*

Blake: Who told him what I said? _____, how much money he's got.

[?]: That's [black?] silver.

[?]: Oh, yes.

Beagarie: You have come back silver.

[?] What do they do if you don't?

Blake: You don't get in.

Beagarie: You don't get in—oh.

Blake: No.

Beagarie: _____.

Child's voice: _____.

[?]: Go out there and get run up from Denver all the way home...all the way from home, getting the _____.

Blake: _____ so.

Beagarie: Yes.

Blake: _____. That's what he said, he said...

Child's voice: _____.

[?]: Well, he was already out of _____.

Beagarie: Oh, he stopped going by _____. _____ assistant. So he called me.

Blake: Well, that's right. I'll go with your word.

Beagarie: He's going to outlive me.

Blake: _____.

Beagarie: [laughter]

Child's voice: _____.

[?]: Anybody find that?

Child's voice: I'm making it!

[?]: What is that?

Child's voice: _____.

[?]: What is that?

[?]: _____.

Child's voice: _____ tried to find it.

[?]: _____ gold... _____.

Go though.

[?]: Go though before _____.
Beautiful residence. Beautiful building.

Beagarie: Who found that?

Blake: That's mine here.

Beagarie: That's what I...

[?]: _____.

Blake: I had it...

[?]: If it was for me, I'd just _____.

[?]: _____.

Beagarie: Gee...

Yes.

Blake: I just won't

Beagarie: So that's the time to go...
if I get a good enough sitter, to where _____.

[?]: Go ahead...

Beagarie: _____?

[?]: Yes, _____.

Beagarie: You know, I put my _____.

[?]: Gold...

Beagarie: You're right, _____.

Child's voice: _____, Mommy!

Blake: _____.

Beagarie: Except for _____. Tommy, I'm going to _____.

Child's voice: Mommy! I don't want to!

[?]: I'm not going to give to you; I _____.

Child's voice: No! I don't want to _____. I don't want to.

[?]: Bad! [laughter]

Child's voice: I want to go home.

[?]: It'd be good for him.

Child's voice: _____, would you get that?

Blake: _____.

[?]: Wasn't he?

Child's voice: Here, here...

[tape off, then on]

Child's voice: I want to go home!

[?]: It'd be good for him.

Child's voice: _____, would you get that?

Blake: _____.

[?]: Wasn't he?

Child's voice: Here, here...

[many voices—inaudible]

If you hit a...if you hit a piece of rock like that, you'd know you were on champagne right now.

Blake: Well, that's _____.

Oh, yes. Used to do it.

[?]: _____ alligator jello.

Yes. That was a nice show.

Blake: _____ out there, go and hide.

[?]: _____ before?

Blake: It was there then, but it was _____.

The mine was taken out in '49.

Blake: That's when the '49 _____. Well, we'll say '49, they twenty years later opened it. Thirty-...

Claudia, would you have a drink?

Beagarie: I was just thinking, you know, my grandfather was working in a mine up in Gibbonsville. Do you know where Gibbonsville is?

Blake: Yes.

Beagarie: He was working up there when he died. He was _____, and he died up there of peritonitis.

Blake: _____.

Beagarie: It took him two weeks to get him out.

Blake: Where is that? Idaho?

Beagarie: Idaho, yes. It's right on the line of Idaho and Montana.

Blake: Yes, sure.

Beagarie: It's a ghost town now. It really is one.

Blake: Oh, yes.

Beagarie: With burros running wild...

Is that your piece of rock? Is that your piece of rock?

Blake: No, it belongs to Harry _____'s wife.

Oh.

Beagarie: Gee, I'd love to get one.

Blake: _____.

Beagarie: Gee, _____.

Like about two hundred pounds of it.

Blake: The _____ got the _____, you know.

You'd love it.

Beagarie: No, I _____. My grandfather used to talk about setting up the _____.

[?]: Hey, Duncan, shut the _____ and I've got to come in.

[?]: This is full.

[?]: Turn it off; take off...

[?]: What do you say?

Blake: _____. How are you?

[tape off, then on]

Tape Introducer: AFS recording number 10,026 is blank. This then is the AFS recording of original LWO number 1,808, AFS number 10,027. Remainder of tape is blank.

AFS RECORDING NUMBER 12,350-12,351; UNACCESSIONED DISCS #8 AND #9

CHRONICLERS: POWDER RIVER JACK AND OTHERS

Tape Introducer: This is AFS recording numbers 12,350 and 12,351.

[Sounds like a phonograph recording; there is much static in background]

[?]: This _____ miners' song is a favorite in all the camps of the West. Now, the words here are localized up in Butte. The names of the mines, camps and _____ change to whatever camp the miner may be in. I've heard it in Idaho Springs, on Mother Lode, in Lovelock, in Virginia City, Nevada. Sung now by Powder River Jack.

Powder River Jack: [singing]
There were miners from Bisby,
Timber men from Butte,
Cowboys...down in _____.
And I got me a job on the first day
of May,
Five and clocker, they said that was
the pay.

And I worked before shift;
I'd drag me old me time.
The hell with it, he came, and his big
old diamond mine.
Well, I went down to the Coeur
d'Alene,
And I rustled me the king [?].
But he said, "For a chap like you there
is not a thing."
So I goes me back to Butte, and I
rustled up the _____.
I rustled and sweat, and the winter
is over,
And _____ yet.

[?]: Powder River Jack sings this pan [?] miner song, which was a favorite in all the maps of the West—comes originally from Butte, Montana.

Powder River Jack: [singing]
There were miners from Bisby,
Timber men from Butte,
Cowboys from Polson come up the
rock down in the chute.
And I got me a job on the first day
of May,

Five and o'clock, they say that that
 would be the pay.
 Well, they worked me out for shift;
 I dragged me my time.
 The hell with it, he came, and his big
 old diamond mine.
 I go down to Coeur d'Alene; I rustled
 up the king.
 But he said for tramp like you there
 is not a thing.
 So I goes me back to Butte, and I
 rustled up the _____.
 I rustled and sweat, the winter is over,
 and damned if I ain't a-rustling yet.

[tape off and on]

[?]: Powder River Jack singing an old
 mining song.

Powder River Jack: This is Powder
 River Jack. Kitty [?] and I wrote a couple
 of ballads[?]. This is a song I learned years
 ago.

[banjo playing; then Powder River Jack sings]

Powder River Jack [singing]:
 Oh, a miner was sleeping at home
 from his work.
 He heard his little girl dream,
 And walking right over to the side of
 her bed,
 She said, "Daddy, I have had such a
 dream.
 Daddy, dear Daddy, don't go down to
 work today, for dreams, they too oft-
 time come true.
 Daddy, dear Daddy, *please* don't go
 away;
 I never could live without you."

[banjo playing]

"I dreamed that the mine was all on
 fire;

the men, they all fought for their lives.
 And then the scene came that was a
 sweetheart their children _____.
 Go down to the village and tell your
 dear friends,
 as sure as the bright sun does shine,
 That something is going to happen
 today.
 Oh, Daddy, don't go down in that
 mine!"

"Daddy, dear Daddy, don't go down
 to work today.
 Dreams, they too oft-time come true.
 Oh, Daddy, dear Daddy, now please
 don't go away;
 I never can live without you.
 Daddy, dear Daddy, please don't go
 away;
 I never can live without you."

[end of song; starts to sing a new one]

Oh, I used to be around ...
 Up went the chaps, and timber went
 to hell.
 Down comes the shifter with his light
 in his hand;
 he said, "I haven't got a miner worth
 a good God damn."

[end of song; sound of needle on phonograph
 being moved to a new spot]

Mr. Canter: [singing]
 Oh, give me a home where the buffalo
 roam,
 and the deer and the antelope play,
 where seldom is heard a discouraging
 word,
 and the skies are not cloudy all day.

[?]: Thank you, Mr. Canter, that'll be
 enough.

[tape off and on]

[A game is being played with dice being shaken in a cup and thrown out]

[?]: _____ play for fun.

[?]: You lost. Go ahead.

[?]: No, Justin...Justin, you play.

[?]: Who lost last time? Oh, Duncan.

[?]: Did Duncan lose?

[?]: All right, everyone.

Duncan Emrich: OK, I'll take it. [shakes dice]

[?]: All right, Duncan, roll the dice.

Give me that Goddamned dice! [laughter]

[?]: Put all the dice in the pot.

[?]: What do you got?

[?]: _____.

[?]: You got Alameda. Alameda.

[?]: _____.

[?]: Who the _____.

[?]: Sixty-three. Sixty-three.

[?]: Sixty-three, there.

Best luck.

[?]: There it is... sixty-three to me.

[?]: Sixty-three to me.

[?]: Oh,

[?]: Sixty-five.

[?]: Sixty-three is high. What did you get?

Nothing.

[?]: Not a thing.

[?]: _____.

[?]: Sixes.

[?]: Here we go now. Well, there you are.

[?]: Three tres.

[?]: Three tres.

[?]: What? What is your high?

[?]: No. Three tres are high.

[?]: Three tres are high.

[?]: Ah.

[?]: Sixes!

[?]: Four, oh...

[?]: Three sixes. John's turn.

[?]: There you are.

[?]: _____ four. [laughter]

[?]: Four sixes. Sixty-four.

[?]: I know, but Duncan
_____.

[?]: Well, the hell with Duncan.

[?]: _____.

[?]: The hell with Duncan.

[?]: _____.

[?]: OK, guys, come on now. Well, I get... [?]: Nice four for the three of us.

[?]: Morning. [?]: _____ now.

[?]: Morning. [?]: _____?

[?]: Three fours. [?]: No, he's not. One, two...

[?]: Three fours. Zora? [?]: _____.

[?]: [laughter] [?]: Ooh, who's that? Oh, you're high enough.

[?]: Three fours _____. [?]: Here it comes. [whistles]

[?]: Not today. Come on, _____. [?]: Follow your hand, or pay for it.

[?]: _____ right now. [?]: Who's...?

[?]: I don't know. Three fours? What are you going to do? [?]: Duncan down, Cramer down, and _____.

[?]: Razzle dazzle. [?]: _____.

[?]: _____, no, no, no. [?]: _____.

[?]: _____. [?]: No, I'm not. It's just the three of...

[?]: Follow your hand. [?]: _____. [?]: Yes.

[?]: Follow your hand. [?]: _____ and Baxter and ...

[?]: Don, are you out? [?]: _____. [?]: _____. [?]: Three fours.

[?]: The only _____. [?]: Pretty lucky!

[?]: Oh! [?]: Then when I got McGuirk on, _____ customs.

[?]: What now? [?]: Get enough of it now.

[?]: Don't take it... [?]: _____. [?]: Come on!

[?]: Follow your hand, Dan.

[?]: He got two nines.

[?]: Ah.

[?]: [laughter]

[?]: This is the way you like it, huh?

[?]: _____.

[?]: _____.

[?]: Ah. Straight out in front.

[?]: Oh, my! Get two sixes.

[sound of a stuck record in background]

[?]: Yes.

[?]: Four sixes.

[?]: Four.

[?]: Four sixes. Oh, boy.

[?]: _____.

[?]: You made it.

[?]: It wasn't far enough.

[?]: _____.

[?]: [laughter]

[?]: _____ airplanes.

[?]: Airplanes _____.

[tape off and on]

[?]: I'm the operator of this show _____.
One example of that _____. And still it

happened every _____. And _____.
Then _____ Sunday London. A chalet
from every _____ in England, the
continent of England, _____.

[?]: What'll I say? Watch the little thing
and see what happens. That doesn't come as
close for me as it does for Duncan.

[?]: Now I'll try the telephones? Now
that's too much. Yes. Come on, Mr. Kaufman,
are _____.

[voice becomes distorted].

[?]: All right. We're playing a recording,
which has been slightly overcut. A _____
reproduction of the sound recorded in
the groove, a type of overcutting, may be
heard _____ in the loudspeaker a fraction
of a second before or after full volume of
the same recorded sound is heard. [pause]
_____ is usually manifested to a greater
degree in playing of speech recording to be
made at greater volume, as the continuity of
speech recording in the groove is less than the
recording meter. Although the volume of the
_____ or echo is quite low compared to the
actual volume of the recording, _____.

[strange recording sounds]

[?]: Oh, this is William Butler Yeats's
"When You're Old":

When you're old and gray and full
of sleep
And nodding by the fire,
Take down this book and slowly read.
The name of the soft book your eyes
had one
In the shadows deep.
And then he loved your _____,
And loved your beauty with love
_____, too.

One man loved a pilgrim soul and
loved the power of your changing face.

And bending down beside the glowing
bars murmur,
A little sadly how love fled,
And haste upon the mountains
overhead,
And hid his face amid the crowd of
stars.

[?]: Excuse me. Down by the...what is it?
No. Not like Indian days! [laughter] Find me
something to read, _____. I want sing...
[her voice speeds up]...in [un-?] modulated
groove as there is in one with sound
impression. The extent at which surface noise
may be heard in playing a record depends
upon the degree of amplification required to
produce the adequate loud speaker volume
of recorded sound. Here, Bob.

Bob [?]: Microphone recordings made
in a home can be generally as good in most
respects to those made in professional
recording studios. Are you sure you're not too
loud?

[?]: _____.

Bob [?]: It can be realized, however, that
success in making excellent recordings is
greatly dependent on various factors, such
as placement of microphone, arrangement
of subjects to be...to be recorded, and the
acoustic properties of the room in which
the _____ is to be recorded are
presented. How are the acoustic properties
of this room?

Not bad.

Bob [?]: You think so?

[?]: Let's start it up and see what we...

[loud, distorted sound voice]

[?]: ...mining song of the 1850s. [men
singing]

I came from Salem City with my
washbowl on my knee.
I'm going to Colorado, the goldiest sea.
It rained all night the day I left;
the weather it was dry,
And the sun's so high, I froze to death;
Oh, brothers, don't you cry.
Oh, Colorado! That's the land for me.
I'm going to Central City with my
washbowl on my knee.
I soon shall be in Cripple Creek, and
then I'll look around,
And when I see the gold there, I'll dig
them off the ground.
I'll scrape the mountains clean;
I'll drain the rivers dry;
A pocketful of rocks bring home,
Oh, brother, don't you cry.
Oh, Colorado! That's the land for me.
I'm going to Central City with my
washbowl on my knee.

[tape off and on]

*Emrich [?]: We're going to sing the _____
that was sung by the old Powder River Jack.*

[?]: Instead of singing the modern version,
which I don't know very well, I'll just give
you an idea of what it sounded like, and I
would like to sing for you the real old-time
of the Chisholm Trail, which had hundreds
of improvised verses-some of them not so
good, not in the dictionary. But, however, it
is a famous song, sung on the range with a
slow, deliberate drawl, the singer keeping time
to the motion of the horse. It's popular of all
cowboy songs. Time changes all things. Today
the modern radio singer sings it something
like this: [singing]

Come along boys, you listen to my tale.

Tell you about my troubles on the old
Chisholm Trail.

Ki, yi, yippee, yippee, yay!

Ki, yi, yippee, yippee, yay!

Rode up the trail October twenty-
third,

Rode up the trail with the two ewe
herds.

Ki, yi, yippee, yippee, yay!

Ki, yi, yippee, yippee, yay!

Old John Chisholm, a fine old boss,

Went to work on a roan

Ki, yi, yippee, yippee, yay!

Ki, yi, yippee, yippee, yay!

Now, to define the difference, I'm going to sing it like the old cowboys that I knew on the range, the XIT trail herds, the King outfit, sang it over the trail, ten thousand head of cattle roaming along. Instead of two verses, it was four. And if you notice in the last that I gave you, they said they were riding up the trail October 23. But no cowboy ever left Texas in October to trail cattle into the northland, because they'd freeze to death. So in order to perpetuate the memory of the American cowboy, I have tried so much to give the *real*, original versions, as I have known them with my close association life with cowboys. [singing]

Oh, you come along, boys, you listen
to my tale.

Tell you about my troubles on the old
Chisholm Trail.

I rode up the trail April twenty-third,
Rode up the trail with about ten herds
[with the bartender?]

Ki, yi, yippee, yippee, yi, yippee, yay!

Ki, yi, yippee, yippee, yi, yippee, yay!

Come-a, ki, yi, yippee, yippee, yay!

We rode into Abilene, hitch her on
the fly,

Bedded down our cattle on the hill
close by.

A beef in the herd, the boss says, "Kill
it."

Shot him in the rump with handle of
a skillet [?]

Come-a ki, yi, oh-pi yippee yi, yippee
yay!

Ki, yi, yippee, yippee, yay, yippee yay!

Come-a ki, yi, yippee, yippee, yay!

I jumped on my bronco, I ridin' down
the plain;

He started in to pitchin', and I landed
on the bank.

Well, I leaped to my saddle; I give a
little yell;

The leader drug the country, and the
cattle went to hell.

Come-a ki, yi, oh-pi, yippee, yi,
yippee, yay!

Ki, yi, yippee, yippee, yi, yippee, yay!

Ki, yi, yippee, yippee, yay!

Well, I know the gal; her name was
Madge.

Her petticoat's a-hangin' like a pair of
saddlebags.

And the lice in her head would crawl
and creep;

They stole a lot of hell when the devil
was asleep.

Come-a ki, yi, yippee, yippee, yi,
yippee, yay!

Ki, yi, yippee, yippee, yi, yippee yay!

Ki, yi, yippee, yippee, yay!

And I know a gal a-goin' to leave her
mother;

All the devils down in hell couldn't
stir up such another.

She rides on a pinto, works on the
drag;

Her petticoat's a-floppin' like a pair of
saddlebags.

Come-a, ki, yi, oh-pi, yippee, yi,
yippee, yay!

Ki, yi, yippee, yippee, yi, yippee, yay!

Ki, yi, yippee, yippee, yay!

You notice the beat of the song is like sitting in your saddle, as you drove them from side to side. Way off in the distance, a cowboy singing; another cowpuncher way off on the other side, a half a mile away, take up the chorus—no yodelling, just wailing. [singing] Come-a, ki, yi,

yippee, yippee, yi, yippee, yay! Ki, yi,
 yippee, yippee, yay!
 Oh, the shorthorns rattle; the
 longhorns battle;
 The best damn cowboy that ever rode
 his saddle.
 I'm a-tradin' my outfit as soon as I can;
 I won't punch cows to no _____.
 Come-a, ki, yi, oh-pi, yippee, yi,
 yippee, yay!
 Ki, yi, yippee, yippee, yay, yippee, yay!
 Ki, yi, yippee, yippee, yay!

The herd stampedes, a-risin' on the
 run.
 The quickest-shootin' cowboy that
 ever draw the gun.
 We rounded them up, run them in
 the pen.
 That was the last of the old _____.
 Ki, yi, yippee, yippee, yi, yippee, yay!
 Ki, yi, yippee, yippee, yay, yippee, yay,
 yippee, yay, yippee, yay...

[record is stuck; tape off, then on]

[?]: Powder River Jack is singing a song
 which he made for the Texaco company to
 the tune of "Oh, Susanna."

Powder River Jack: I don't believe in
 advertising, but perhaps you will.

[banjo plays tune of "Oh, Susanna";
 singing]

We started on the journey to a town
 we had to go;
 Filled the tank with gasoline, and it
 wasn't Texaco.
 The engine started missin' and
 a-bangin' with a pop.
 _____ she's got the rheumatis';
 I know she had to stop.
 Kitty says, "You're crazy, Jack.
 There's something wrong I know.

Leave her innards in her, and fill her
 with Texaco."

Oh, pretty Kitty! The more she's going
 to miss.

She threw her arms around me, and
 she hugged me with a kiss.

We travel 'round the USA, and every
 car we'd pass,

With a big _____ from Kitty-Lee,
 Hooray for Fire Chief Gass.

One day a motorcycle cop says, "I will
 have you fined."

Kitty yells, "We're filled with Texaco,"
 and we left that cop behind.

Oh, pretty Kitty, that copper [cover?]
 I had no show.

This tank was filled with other gas, but
 we had Texaco.

[sings new song, banjo playing]

My lover's a cowboy, while ground
 does he break.

He promised to quit it just for my sake.
 He _____, the saddle _____,

With a leap and a bound he is mounted
 and gone.

The first time I met him 'twas barely
 in spring,

Was riding a bronco, a high-headed
 thing.

He wished me to look at his bucking
 bronco.

Oh, the next time I met him late in
 the fall,

He was swinging the gals at the Miles
 City ball.

He chatted and laughed as he danced
 to and fro,

Promised never to ride on another
 bronco.

He made me some presents, some
 _____ ring [?]

In return I gave him a far better thing.

With a young maiden's heart, I would
 have you all know,
 And he won it by riding his bucking
 bronco.
 My love has the gun, that gun he can
 use.
 He's put his gun fighting as well as his
 _____.
 He's holding his saddle, spurs and his
 rope,
 "No more gun fighting; now that's
 what I hope."
 All you young maidens where'er you
 reside,
 Beware of the cowboy who swings
 the rawhide.
 He'll rope you! He'll tie you! He'll
 leave you and go.
 And he'll spring up the trail on his
 bucking bronco.

[tape off and on]

[?]: Powder River Jack is going to sing
 the song from Mexico. The wailing chorus
 of the song is as important as the choruses
 themselves because originally the cowboys
 would not yodel it, but wail it. Powder River
 Jack sings "Oh, Mexico."

Powder River Jack: [singing]
 I laid out my mind to change my way
 To leave my crown [ground?] that
 was _____,
 To leave my native home _____,
 To travel west many's a mile.
 'Twas early in the month of May,
 _____ so far away.
 I left my darlin' _____,
 _____.

[hums tune]
 I wonder who's in that _____,
 With all those tears, I can't avoid their
 lonesome _____,

As the trail herds roll on down to
 Mexico.

When we arrived in Mexico, I wrote
 the gal who loved me so.
 I write the letter, and nothing _____.

[hums tune]
 It was when I embraced her in my
 arms,
 I thought she had a thousand _____.
 Her _____, her _____ so sweet,
 _____.

'Twas in that year of '83,
 Go tell her, "How would you like
 to go and drive my trail herd into
 Mexico?"

_____ and you still to do,
 Curse the gal who won't be true.
 I'm going back to the Rio Grande,
 and gettin' me out with a cowboy's
 _____. Lord, pity a gal who won't
 be true,
 A false-hearted love I surely never
 knew.
 I'm headin' back as the bullets fly;
 I'll stay on the cow trail until I die.
 [hums tune]

[tape off and on]

Powder River Jack: Howdy, folks. This
 is Powder River Jack and Kitty Lee. I have
 a little dog. His mother was a Mexican, and
 his father was an unwanted daddy from
 Hollywood—about three times the size of his
 mother. He's only got one eye, but he's cute;
 he's awfully fat—looks just like a ball. But
 when he was in Washington, D.C., born on
 the Twentieth Century Limited, he learned
 to sing for me, to the song that I wrote, "The
 Red River Valley." [singing]

I'm just a little one-eyed dog. My
 name is Possum Lee.
 And Powder River Jack and Kitty are
 very fond of me.

I'm not so much on looks, perhaps,
 but I sure know one thing,
 when I get started, boy, oh, boy, you
 want to hear me sing.
 Kitty gets some pillows, and she lays
 me on my back,
 and I can sing and howl as Powder
 River Jack.
 I'll say good-bye, but don't forget—
 when you are leaving me, you meet a
 dog aristocrat,
 Little Possum Lee.

Powder River Jack: Now, here's my pretty
 little dog, going to sing for you.

[accordion starts playing, and dog sings!]

Powder River Jack: See, he learned this
 from "The Red River Valley." That's the song I
 wrote, and he will not sing to any other song.
 [dog sneezes] Now, did you hear him sneeze?
 Now, once again, Possum.

[accordion starts playing, and dog sings]

[pause, then guitar and singing]

All day on the _____, my saddle I
 ride.
 Not even the dog put his _____
 by side.
 My fire I must kindle with chips
 gathered 'round,
 And I boil my own coffee without
 being drowned.
 I wash in the pool; I wipe on the sack.
 My wardrobe I carry all on my back.
 _____ of an oven, I cook bread in
 a pot.
 And I sleep on the ground for the
 need of a cot.
 My ceiling is the sky; my floor is the
 grass.
 My music glowing of herds as they
 pass.

My books are the brooks; my summons
 the stone.

My parson is the wolf on his pulpit
 of bones.

He teaches consistence ever too dry,
 Even the small things we should not
 despise.

My parson remarks from his pulpit
 of bone,

Watching _____ those who look out
 for their own.

Oh, my friends gently hint, I am
 coming to grief.

But men must make money for
 women who have _____.

But you've shown me a _____ of a
 _____.

And the happy cowpuncher who
 sleeps on the ground.

[record gets stuck]

ORIGINAL INDEX: FOR REFERENCE ONLY

In order to standardize the design of all UNOHP transcripts for the online database, they have been reformatted, a process that was completed in early 2012. This document may therefore differ in appearance and pagination from earlier printed versions. Rather than compile entirely new indexes for each volume, the UNOHP has made each transcript fully searchable electronically. If a previous version of this volume existed, its original index has been appended to this document for reference only. A link to the entire catalog can be found online at <http://oralhistory.unr.edu/>.

Ronald M. James, State Historic Preservation Officer, created this subject index for *In the Delta Saloon*.

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